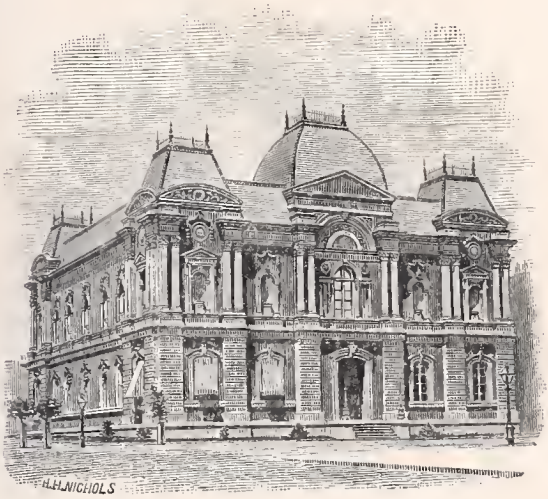
CATALOGUE

OF THE

CORCORAN GALLERY OF ART.



PREPARED BY THE CURATOR.

WASHINGTON, D. C.
1875.

CATALOGUE

OF THE

Paintings, Statuary, Casts, Bronzes, &c.

OF THE

CORCORAN GALLERY OF ART.

"When from the sacred garden driven
Man fled before his Maker's wrath,
An angel left her place in heaven,
And cross'd the wanderer's sunless path.
'Twas Art! sweet Art! new radiance broke
Where her light foot flew o'er the ground,
And thus, with seraph voice, she spoke:
'The curse a blessing shall be found!'"

—CHARLES SPRAGUE.

PREPARED BY THE CURATOR.

GIBSON BROTHERS, PRINTERS.

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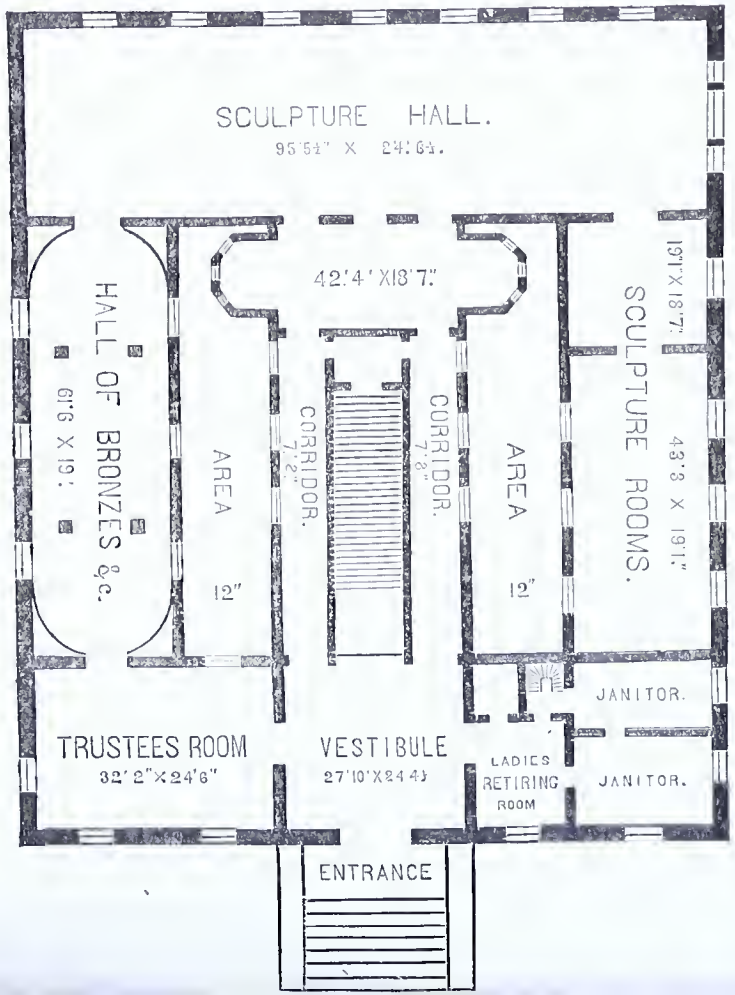
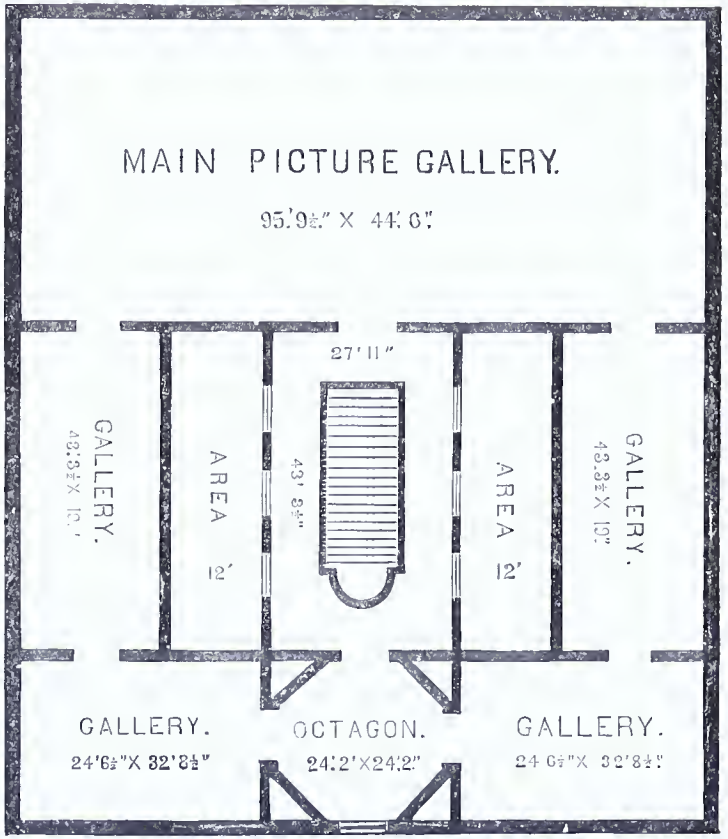
Diagram of the First and Second Floors of the Corcoran Gallery of Art.





History of the Corcoran Gallery of Art.

The Corcoran Gallery of Art, including ground, building, its contents, and endowment fund, is the free gift of Mr. Wm. W. Corcoran to the public. In his own words to the Trustees to whom the property was deeded May 10, 1869, "it was designed for the encouragement of the Fine Arts;" and in the deed the object of the institution is stated as "the perpetual establishment and encouragement of Painting, Sculpture, and the Fine Arts generally," with the condition that "it should be open to visitors without charge two days in the week, and on other days at moderate and reasonable charges, to be applied to the current expenses of procuring and keeping in order the building and its contents."

With these liberal purposes, the institution was chartered by act of Congress, May 24, 1870. By that act the building was declared exempt from all taxation, and authority given to settle the claim for rent during its occupancy by the Government.

The building, planned by Mr. James Renwick, of New York, was begun in 1859. The civil war arrested the work, and early in 1861 the Government took it for the use of the Quartermaster-General's Department, retaining it until four years after the close of the war.

On the 10th of May, 1869, it was restored to its owner, who at once placed it in the hands of a board of nine Trustees, as already stated. After the Institution was incorporated by Congress, in 1870, the general work of reconstruction and adaptation of the building to its original purposes was begun, and, after much delay and labor, finished in 1871.

On the 22d of February, 1871, Mr. Corcoran generously used the completed building for a grand ball, given in honor of the day, the proceeds of which he turned over, without deducting its expenses, to the fund of the Washington Monument Society. It was considered one of the most superb festivals ever seen in this country, every part of the building being thrown open and lighted. In 1873 one of the Trustees, Mr. Walters of Baltimore, went to Europe empowered to purchase works of art for the Gallery, and Mr. Corcoran's private collection of pictures and statuary was then placed in it. On November 6, 1873, the Board of Trustees completed the organization of the Institution, by electing the proper officers for its management and care.

On the 19th of January, 1874, the Picture Galleries, Octagon Room, and the Hall of Bronzes were thrown open for private exhibition by day and night. At this brilliant and crowded inauguration of the

artistic purposes of the Institution, Mr. Corcoran received the congratulations of his friends upon the fulfilment thus far of his munificent plans.

On April 29, 1874, the Halls of Sculpture and of Bronzes were opened to the public, and in December, 1874, the two side galleries of sculpture adjoining the Main Hall; so that all the rooms of the Institution for exhibition purposes are now open to the public— thus realizing, within one year from the time of its first opening, the munificent founder's "hope that there will be provided, at no distant day, not only a pure and refined pleasure for residents and visitors at the national metropolis, but something useful accomplished in the development of American genius."

Description of the Building.

The building stands on the northeast corner of Pennsylvania avenue and Seventeenth street, and opposite the War Department. It fronts on the Avenue 106 feet 9 inches, and runs back 125 feet 6 inches on Seventeenth street, with a vacant lot, 27 feet wide, extending across its rear. It is two stories in height, built of brick, in the Renaissance style, with brown-stone facings and ornaments, and a mansard roof rising 10 feet above the ordinary one, having a large central pavilion and two smaller ones at the corners. The front is of imposing style, divided by pilasters, having capitals of the Columbian style, representing Indian corn, into recesses, stone niches for statues, with trophies and wreaths of foliage finely carved, the monogram of the founder, and the inscription, "Dedicated to Art."

The entrance is from Pennsylvania avenue into a vestibule, from which rises a noble stairway 10 feet wide to the picture galleries in the second story. On the right of the entrance are a ladies' retiring-room and janitor's rooms. On the left is the Trustees' room, 32 feet by 24½ feet,* which also is the office of the Curator and Assistant. This room is not open to the public.

On each side of the stairway, a corridor, lighted from the open courts, leads to the vestibule of the Main Hall of Sculpture, with which the vestibule communicates through three arched entrances. This fine Hall, 95½x 24½ feet, is lighted by seven windows on the north side, and opens into two adjoining galleries of sculpture on the east side of the building. On the west side it opens into the Hall of Bronzes, &c., 61½x19 feet. This last also communicates with the Trustees' room, and is the most elegant room in the building. The central portion of the ceiling, panelled and richly decorated, is supported by four Corinthian columns, with gilt capitals. It is lighted by three windows upon Seventeenth street, and as many looking into the open court. The height of this story is 20 feet.

The Picture galleries are in the second story. The ascent to the main gallery is remarkably imposing. The stairway leads to an upper landing, with decorated arched ceiling, and Corinthian pilasters dividing the arched recesses over the eight windows, and with spaces between admirably adapted for statues and busts.

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*The dimensions of all the rooms are given in the appended diagrams of the building.

The Main Picture Gallery is 95 feet 9 inches by 44½ feet, with a height of 24 feet to the cornice of the arched ceiling, and 38 feet to the inner sky-light. All of the picture galleries are lighted from the roof. This is the only one of them lighted at night by an improved electrical apparatus and a range of 280 burners on a quadrangular gas-pipe, suspended from the ceiling, about the height of the cornice. All the other galleries in the building have chandeliers.

On the east and west sides of the building the Main Gallery opens into smaller ones, and these again into two corner galleries in the front of the building. Between these corner galleries, and immediately oppoposite the entrance to the Main Gallery, is the Octagon Room. It has a sky-light, but is chiefly lighted by a south window, suitably screened. The wall of this elegant room is covered with marroon paper, that richly relieves the choice statuary there—the Greek Slave being the central ornament.

All the galleries communicate by high, arched doorways, walnut-grained, as is most of the wood-work. The floors are supported by brick arches, sprung from iron girders. In the basement are spacious and dry cellars, not only for fuel, but for the heavy boxes containing works of art, which are there opened and prepared for exhibition. The building is heated by three furnaces.

The cost of the building and ground was $250,000. Mr. Corcoran's collection of pictures and statuary was valued at $100,000. The Institution is maintained by an endowment fund of $900,000, yielding an annual income at present of $62,000.

The Board of Trustees are composed of nine members, who have the power to fill any vacancies in their number, by election.

The Board holds annual meetings on the second Monday of January, when an election of officers occurs, and annual reports are received.

The Gallery is open every day, (Sundays and certain holidays excepted,) from 10 A. M. to 4 P. M., from October 1st to April 1st, and from 10 A. M. to 5 P. M. from April 1st to October 1st.

Originally, according to the deed and charter, the free admission of the public to the Galleries was limited to *two* days in the week, but just before the first opening of the Gallery, the Trustees, at Mr. Corcoran's suggestion, increased the free days to *three*, so that at present the regulation is as follows:

On TUESDAYS, THURSDAYS, and SATURDAYS, admission FREE.

On MONDAYS, WEDNESDAYS, and FRIDAYS, admission 25 cents.

On TUESDAYS, THURSDAYS, and SATURDAYS only, persons will be admitted, under certain printed regulations, to the privilege of drawing from the casts and copying the pictures.

Children under six years of age will not be admitted to the Gallery, and none between six and fourteen years will be admitted unless accompanied by a parent or guardian.

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CATALOGUE.

(FIRST FLOOR.)

VESTIBULE.

1. COLOSSAL HEAD OF NAPOLEON I. Marble.

By A. Canova.

A copy by Canova of the head of the colossal statue of Napoleon I, which he modelled from the Emperor at Paris, in 1805.

Antonio Canova was born in Passagno, Italy, in 1757, and died in 1822. He displayed his genius at an early age. He made his first statue, Orpheus, when in his nineteenth year, and four years after he astonished the world by his "Theseus and Minataur." Success and riches followed his subsequent works, embracing almost every kind of subject. Among them was a sitting statue of Washington, for the State of North Carolina. He had great simplicity of character, and towards the close of his life his chisel was devoted to religious subjects.

2. COLOSSAL BUST OF MARCUS AURELIUS. H. 2 ft. 11½ in. *

The marble original is in the Villa Borghese. The "good Aurelius" was born 121 A. D., and reigned from 161 to 180 A. D.

3. LARGE BUST OF ARIADNE. H. 22 in. Marble. Capitol Museum.

Often called the Young Bacchus; but it represents Ariadne as the joyous wife of the God of Wine.

4. BUST OF CLYTIE.

This beautiful cast is from the original, in marble, in the British Museum. Its artist is unknown. Clytie was enamored of Apollo, and followed him devotedly, like the sunflower, and this idea is represented in the leaves of that flower from which her bosom rises, while the delicate pensiveness of the head completes the sentiment.

5, 6, 7. BAS-RELIEFS—PAINTING, SCULPTURE, AND ARCHITECTURE.

By Butti. 185–.

These personifications of the Fine Arts are the work of an Italian sculptor, who designed them for the Capitol, but they were never adopted.

8. CAST OF A BAS-RELIEF OF "PHŒBUS." H. 33 in. x W. 6 ft. 7 in.

From a marble found in the ruins of ancient Troy, in 1873, by Dr. Schliemann of Athens, Greece, the eminent archæologist who has recently, by excavations, brought to light so many of its architectural and sculptural remains. This cast was presented by him to the Smithsonian Institution, and thence transferred to this gallery.

9. JAGUAR DEVOURING A HARE. In bronze. H. 16 in. x L. 3 ft. 2 in.

By Barye, Paris.

* The measurements of the casts have been made with care, and give the height of the statues and busts *exclusive* of their plaster plinths or bases.

RIGHT CORRIDOR.

10. Cast from a Marble Bas-relief in the Museo Bourbonico Naples.

Aecording to the names on this east it represents Antiopa between her sons, Zethus and Amphion, who released their mother from eruel bondage by slaying their uncle Lycus, her oppressor; but over the figures of the original bas-relief are the names of Hermes, (Mercury,) Eurydice, and Orpheus, indicating the meeting of the latter with his lost wife in the realm of Pluto.

11. Cast of a Fragment of a Winged Figure in Marble in the Vatican.

12. Bust of Agrippa de Gabies — Marble, in the Louvre.

The celebrated general to whom Augustus Cæsar was indebted for his success in becoming Emperor of Rome. Agrippa was as great a hero on sea as on land, and it is conceded that the battle of Actium was gained chiefly by his skill. Born B. C. 63. Died A. D. 12.

13. Bust of Antinous. — Marble, in the Louvre.

A Bacchus-like character is imparted to this head by the wreath of ivy, but still it has the air of sadness associated with Antinous.

14. Bust of Antoninus Pius. — Marble, in the Vatican.

Emperor of Rome, and celebrated for his virtuous reign, A. D. 138–161 The original was found by Gavin Hamilton, in Hadrian's villa.

15. Unknown. — Marble, in the British Museum.

16. Bust of Caracalla. — Marble, in the Louvre.

Emperor of Rome, and, after a wicked reign of six years, was assassinated, A. D. 217. His ill-favored features declare his character. He carried his head on one side, in imitation of Alexander the Great.

17. Bust of Vitellius. — Marble, in the Louvre.

Born A. D. 15, Aulus Vitellius was one of the worst of Rome's bad emperors. After a reign of less than a year, he was assassinated and his body thrown into the Tiber.

18. Head of Apollo. — Marble, in the British Museum.

The original of this fine head was once in the Giustinani collection, at Rome, and was bought at the sale of the Pourtales collection in 1865, by the British Government for £2,000. It is attributed to the school of Lysippus.

19. Bust of Diana di Gabia. — Marble, in the Louvre.

Remarkable for the graceful posé of the head, and its serene expression.

LEFT CORRIDOR.

20. Cast of a Fragment of the Marble Frieze of Trajan's Forum, Rome. — In the Vatican.

A fine blending of foliated decoration with the human form, representing Cupid springing from the plant, and pouring out his never-dying flame.

21, 22, 23. Casts of Marble Fragments in the Vatican: A Mask, a Hunter, and a Walking Figure.

24. Bust of The Crowned Augustus, (Cæsar.) Marble, in the Louvre.

The second and greatest of Rome's emperors was adopted by his uncle, Julius Cæsar. He died A. D. 14, in his 76th year, after a reign of forty-four years, marked with energy and ability that stamped it with the title of the Augustan Age; resplendent in arts, science, and letters. He justly claimed that "he had found Rome of brick, and left it of marble." His character is displayed in this bust. The head, expanding in the most intellectual mould, seems made for a crown, and the firm, resolute mouth shows ability to rule an empire. There is an obvious resemblance between these lines of character and those of Canova's Napoleon.

25. Bust of The Young Augustus, (Cæsar.) Marble, in the Vatican.

The original is considered among the finest of antiques. The saying that "the boy is father to the man" is proved in comparing its facial indications of character with those of the emperor just described. There are the same intense expression of the brow and compression of the lips of one born to, and fitted for empire, which, when only nineteen years old, he struggled for successfully.

26. Bust of Scipio Africanus. Marble, in the Vatican.

This great Roman general foiled Hannibal's advance upon Rome by "carrying the war into Africa," and having defeated him in the decisive battle of Zama, acquired the title of *Africanus*. Born about 241 B. C., and died in his fifty-seventh year.

27. Marcus Aurelius. Marble, in the Louvre.

Found at Acqua Traversa, and regarded as a good likeness.

28. Bust of a Barbarian. Marble, in the British Museum.

The original of this cast, so full of savage character, was found in Trajan's Forum, Rome, where many similar ones were discovered, fastened as trophies to the walls.

29. Seneca. Marble, in the Louvre.

This philosopher was born in Spain, and became preceptor of Nero, who put him to death in his sixty-fourth year.

30. Bust of Euripides. Marble, in the Vatican.

This eminent tragic poet of Greece was born at Salamis on the day when the army of Xerxes was defeated. Though a woman-hater, he seems to have been married twice. He was torn to pieces by dogs, 407 B. C., in his seventy-eighth year.

31. Homer. Marble, in the British Museum.

The original of this bust was found at Baiæ in 1780. There are many copies, and all are of doubtful authenticity as portraits.

Hall of Sculpture.

"If any man be sickly, troubled, or cannot sleep for grief, and shall but stand over one of Phidias' images, he will forget all care, or whatever else may molest him, in an instant."
—Chrysostom.

PRELIMINARY NOTICE OF GREEK SCULPTURE.

The Art of ancient Greece has been to succeeding ages the inspiring source of all excellence in Sculpture and Architecture. Greek Painting may be said to be almost a mere tradition, for though lauded by historians and poets we have few vestiges of it beyond vase-painting, and nothing to attest the skill of Apelles or Zeuxis. Not so with the sister arts. Enough of sculpture and architecture exists to prove the genius of Phidias and Ictinus. We have not only well-preserved temples and statues, but even shattered fragments suggest their perfect glory when entire, and furnish models to artists for all time. Of these, the sculpture of Greece is her noblest legacy.

As Beulé justly says, "the Greeks did not invent art; they invented beauty." Deriving from Egypt and Asia Minor the mechanical and technical means of art, they dropped the dogmas prescribed by priests and rulers. The materials first used were, successively, wood, bronze, ivory, with gold, (chryselaphantine,) and, finally, marble from Paros, one of the Ionian islands, whence came the verse of Homer, and the grace and beauty of Greek sculpture.

The 1st Epoch of Greek art extended from Homeric times to 500 B. C. The stiff formality of the Egyptian style gradually gave way to naturalness, constantly aspiring to something above outward form. About 515 B. C. arose Ageladas of Argos, the tutor of Myron, Phidias, and Polycletus. Between 500 and 480 B. C. were executed the great groups of the Temple of Minerva at Egina, now in the Glypothek at Munich, rivalling the works of the Parthenon, which they preceded by some forty years. This epoch closes with Calamis and Myron of Athens, the last of whom greatly advanced the art of modelling the human form in free natural action.

The 2d Epoch ushered in a new ideal style. It was originated by Phidias of Athens, born 501 B. C., who, combining the vigor of the Doric school with the grace of the Ionians, represented the incidents of mythology with the grandest types of the human form. Before his time, Beulé asserts, there was "an ideal lower than nature," but now Phidias and his followers aimed at "an ideal higher than nature." The condition of the nation favored this great change. Emerging from the influence of Orientalism after her glorious repulse of the Persians, 470 B. C., Greece rapidly developed the vigor and splendor of her native genius in literature, science, philosophy, and the arts. In sculpture, a heroic and religious sentiment blended with her perception of the beautiful. Casting aside the ideal monstrosities of Eastern worship, the Greek mind, through her sculptors, clad its deities with the form of man. Their habits of living developed their bodies into manly vigor, and their becoming dress gave to the forms of their gods and goddesses an august grandeur and grace founded upon nature, but sublimated by the genius of the sculptor. Hence it was said that "Phidias alone had seen the gods and revealed them to man." The Parthenon and its decorations were the chief monuments of his genius, and he closed his career with his sublime statue of Jupiter at Elis. Athens, with her tutelar deity Minerva, became the centre of this rare Hellenic culture, that culminated in the reign of Pericles, about 400 B. C. Within the space of this second epoch (about seventy years) budded, blossomed, and began to fade what many consider the greatest civilization the world ever beheld. But, meanwhile, another school competed with Athens for the honors of sculpture. Polycletus of Argos, a younger contemporary of Phidias, united the naturalness of Myron with the grand repose of Phidias, and established certain exact rules of proportion in modelling the human body that gained him the name of Canon. He was the first to make a statue rest upon one foot, with the other drawn back.

With him also appeared Nancydes, his pupil, who executed a Discobulus, in which thought was blended with grace of form.

3d Epoch. The Peloponnesian war developed new phases of national character that powerfully influenced Greek art. The solemn grandeur of Phidias gave way to the effects of excited passions of states opposed to each other. Great monumental works were seldom made, and private commissions succeeded. Bronze, ivory, and gold were succeeded generally by marble. In this period flourished Scopas and Praxiteles, of the Attic school, who infused grace and beauty into the Phidian style. Soft, mental emotions, and gentle, dreamy repose were the characteristics of their work. The more vigorous Argive school was represented by Lysippus, who followed the exact rules of Polycletus, and gave more grace and suppleness to the forms of Athletes, as is shown in his Apoxyomenos. At the close of this era the Attic school developed portraiture in such statues as the famous one of Sophocles.

The 4th Epoch extends from the death of Alexander to the conquest of Greece by the Romans, B. C. 146. The extension of the Greeks to the East affected the character of their sculpture, that now seemed chiefly devoted to the service of princes and the demands of luxury. In this era arose the school of Rhodes, under Chares, pupil of Lysippus. There was a tendency to colossal statues, and dramatic subjects, of which the Laocoon is an example. The school of Pergamus also appeared, devoted chiefly to themes of battles with the Gauls. "The Dying Gaul, or Gladiator," deficient in ideal expression or harmony of form, is a product of this school. The supremacy of Greek art rapidly gave way after the Roman conquest, when the freedom and the arts of the vanquished nation went to Rome to grace the triumph of the conqueror. For centuries the Greeks furnished the sculpture of Rome. Viardot says: "None of the Roman writers mention the name of a single native sculptor." It took centuries to infuse into the hard practical Latin, disdainful of the ideal, the skill and genius for that style, and even the Greco-Roman sculpture was generally of an inferior form. The chief business seemed to be to deify Cæsars and execute busts. As time rolled on the art was debased into a system of manufacture. It became a custom to make statues of emperors and statesmen in advance, on which heads were placed on demand. There were, however, intervals of better things; for between Nerva and Hadrian the imperial sculptors vied with the Greeks. Then followed the disruption of the Roman empire by internal strife and external foes; the outburst of Christianity, with its unsparing destruction of Pagan art; until under the death-shade of the Dark Ages the ancient treasures of art, broken, scattered, and hidden, disappeared for centuries. From this entombment suddenly sprang up the Renaissance, through the art discoveries of the fourteenth and succeeding centuries. Explorations unearthed the precious relics of ancient art, and the study of them soon gave birth to that galaxy of genius whereof Ghiberti, Da Vinci, Angelo, and Raphael were fixed stars, recalling the glory of the old Greek firmament.

The extent of these unburied treasures seems amazing. According to Pliny, Rome contained more statues than inhabitants. The Abbé Barthelemy asserts that seventy thousand were dug out; and Pausanius says that Nero brought five hundred bronze statues from the Oracle of Apollo at Delphos.

The Corcoran Gallery of Art has succeeded in importing authentic casts of the most notable examples of Greek and Greco-Roman sculpture in the British Museum, and the galleries of Paris, Rome, Florence, and Naples. In due time, examples of Roman, Mediæval, Gothic, and modern sculpture will be secured, so as to afford to the student and connoisseur an epitome of plastic art, ancient and modern.

The most famous of these casts are taken from the Elgin Marbles, brought from the Parthenon, at Athens, by Lord Elgin, 1800, and afterwards sold to the British Government for $175,000.

THE PARTHENON, (Virgiu's Chamber,) a Doric temple of white marble, was erected 438 B. C., during the reign of Pericles, in honor of Minerva, (Pallas Athene,) the tutular deity of Athens. Ictinus was the architect, but Phidias was the Director of the Public Buildings, and decorated this famous temple with statues and bas-reliefs. It was 227 feet long and 101 feet in width, with 8 pillars in front and 17 on each side. The height of these columns was 34 feet. Within

was the *cella*, 63 feet by 98, and around the cornice of its outer wall ran a *frieze*, or row of tablets, to an extent of 524 feet, bearing in low relief a representation of the Panathenaic procession. This was a fête held in Athens every five years in honor of Minerva, whose statue, in ivory and gold, forty feet high, by Phidias, towered above her temple, so that the sheen of her spear-point and helmet could be seen by the mariner afar off at sea as he rounded Cape Sunium. At the head of this procession, as represented, are the seated gods and goddesses; then came borne aloft the sacred Peplos, or garment to clothe the statue of Pallas, virgins bearing offerings, chariots, and sacrificial animals, and lastly the spirited groups of horsemen—the young nobility of Athens. In later days the Parthenon was turned into a church of the Virgin. It resisted time and the weather until 1687, when, while in possession of the Turks, it was besieged by the Venetians, and a bomb alighting upon the top rent and scattered its superb form, nearly destroying all the groups of figures in both pediments wrought there by Phidias.

Fortunately, the French artist, Carrey, had visited the temple in 1672, fifteen years before the bombardment, and made careful drawings of the figures of both pediments. They were accidentally found in the Royal Library at Paris in 1799, and from them we can form an excellent idea of the character, arrangement, and grandeur of these pediments as they originally stood. In the "Antiquities of Athens," by Stuart and Revett, may be found engraved copies of Carrey's interesting drawings.

1. Frieze of the Parthenon. British Museum.

By Phidias.

Of the 524 feet of the original frieze, the British Museum and the Louvre have about 326 feet, and, from the former, casts to the extent of 180 feet are placed below the cornice of the Hall of Sculpture of the Corcoran Gallery of Art. Like the originals, they consist of tablets three feet and a half high, nearly square, and embrace the seated deities, virgins bearing offerings, and groups of horsemen, considered the choicest portions of the entire frieze.

The windows on the north side of the Hall, and the Ghiberti Gate, at the east end, necessarily break the continuity of the series, but fortunately the separate groups of deities and maidens placed there bear the division well, and leave the cornice of the south and west walls for the unbroken line of the cavalcade sweeping along, with an occasional dismounted group varying the spirited action of men and horses. This last grand section of the casts has but one link wanting, and is arranged precisely as the original stood.

The spectator, in order to understand the plan of the procession, must first observe the seated deities on the north wall, and pass to the right as far as the right corner of the Ghiberti Gate, where the cavalcade begins. Mutilated as these reliefs are, it is impossible not to feel the amazing genius shown in the endless variety of attitudes of the human figures and of the rushing steeds, which last, in accordance with the method of the Greek sculptors, when represented alongside of men, are much smaller than is strictly natural.

Dr. Lubke says of this procession: "They present every grade, from solemn repose to ardent action; and yet there is a calm festivity, a breath of eternal cheerfulness and beauty, diffused over them. In it we see the noble bloom of maidenhood, the fresh strength of young manhood, and the solemn dignity of magistrates—a festive procession of the assembled citizens of Athens passing up to the Citadel, at the close of the Panathenaic games, to present to Minerva the sacred Peplos." We can imagine the effect of such a procession ascending the Acropolis, and passing along its classic fanes of Pentelican marble, under the bright sky of Attica. And yet, in spite of all these works, here and in other cities of Greece, Phidias fell a victim to the envy of his enemies. He was first accused of purloining part of the gold used in the colossal statue of Minerva, and was acquitted; but because he placed his name, with that of his patron Pericles, upon the shield of the goddess, he was accused of profanity, thrown into prison, and died there.

The engraving opposite, taken from Carrey's drawing, shows the east and west pediments of the Parthenon as they stood when sketched by him in 1672, and the arrangement in them of the chief figures of the Elgin Marbles, casts of which are described below.

The west pediment represented the contest between Neptune and Minerva for the possession of Attica. Neptune, by a blow of his trident, caused a horse to spring from the rock; but Minerva at once caused the peaceful olive to shoot up, and was declared the victor. The group represented Neptune striding away in wrath, while the goddess mounts her car in triumph. The sketch will show the principal figures, but sadly mutilated. In the left angle of this pediment reclines the figure of Ilissus, the river-god.

The east pediment represented the birth of Minerva. Its central portion vanished centuries since. On the left side is the recumbent figure of Theseus, and on the right the group of the Three Fates. In the left extreme angle are the Horses of Hyperion (Day) rising from the sea, typifying the dawn of civilization with the birth of Minerva, and in the opposite angle the Horse of Night, descending, emblematic of the disappearance of ignorance. Such is the profound meaning of these groups and single figures.

2. THESEUS. H. 4 ft. 2¾ in. x L. 5 ft. 9 in. Elgin Marble. British Museum.

The original reclined in an angle of the east pediment of the Parthenon, and represents the reputed founder of Athens. As late as 1672 the left foot had not disappeared, nor was the head battered. The cast faithfully shows the flakiness caused by time and weather. The elaborate finish of the back part of this and other figures in the pediments is most remarkable. Placed at a height of sixty feet, it is not probable that human eye ever beheld those parts near the wall from the time Phidias raised them there until Lord Elgin took them down, and in view of this needless but conscientious finish, we feel the force of the reply made by Phidias to one who asked why he took such pains with what nobody would see—"The *gods* see them!"

3. ILISSUS. L. 2 ft. 8 in. x 6 ft. 4 in. Elgin Marble. British Museum.

The correct name of this figure, that stood in the north angle of the west pediment of the Parthenon, is Cephisus. Both are names of streams that supplied Athens with water, and hence the Greek mind personified them as river-gods. He is represented as raising himself from a recumbent position on one arm to listen to the announcement of the triumph of Minerva over Neptune. But whether Ilissus or Cephisus, this great figure and the Theseus, by the modelling of their massive chests, the lithe curvature of back and loins, and the anatomical knowledge displayed in every limb, will forever remain unequalled examples of heroic sculpture.

4. THE TWO FATES. H. 4 ft. 11 in. x L. 7 ft. 7 in. Elgin Marble. British Museum.

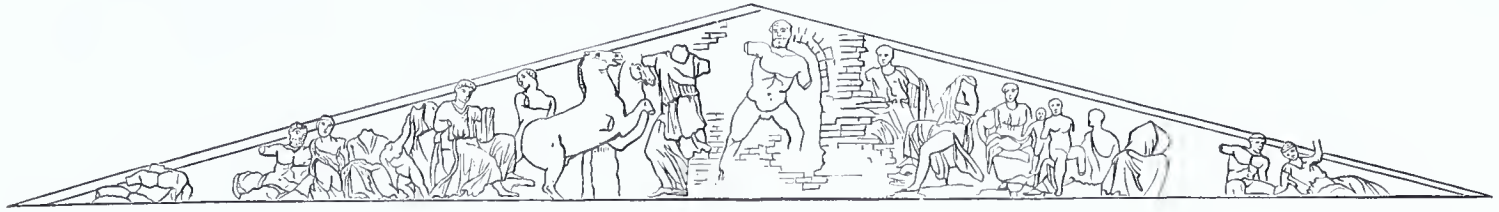
This cast represents two of the three sisters (Parcæ) that once stood in the east pediment, and sloping towards the angle opposite Theseus. In Carrey's drawing the entire form of the third figure is seen seated beside them, and only one of the others is headless. They are supposed by some to represent the daughters of Cecrops. Depending upon no display of nude charms, these majestic forms—particularly the recumbent figure—impress us by the noble elegance of their pose and the graceful lines of their draperies.

It is said these figures furnished the French painter Couture with one of the most striking groups in his picture of "A Roman Orgy."

5. HEAD OF A HORSE OF HYPERION, (the Sun.) H. 2 ft. 5 in. Elgin Marble. British Museum.

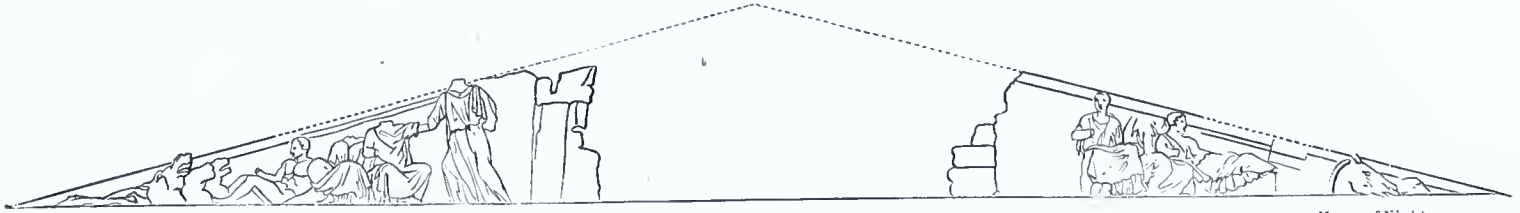
The original stood in the extreme angle of the pediment of the Parthenon, representing the birth of Minerva, and in this steed of the Sun is personified the dawn of civilization following that event, while the retreating shade of barbarism was represented in the head of the Horse of Night (No. 6) in the opposite angle of the pediment. Though wofully battered, there remains enough of correct modelling and spirited action in them to show the hand of a great master.

PEDIMENTS OF THE PARTHENON, ATHENS.



Ilissus. Minerva. Neptune.

WEST FRONT.



Horses of the Sun. Theseus. Iris. The Fates. Horse of Night.

EAST FRONT.

7. THE DISCOBOLUS, (Quoit-thrower.) H. 5 ft. 5½ in. British Museum.

The original statue was executed in bronze by Myron at the close of the first period of Greek sculpture—about 470 B. C. The *discus* was a round flat plate of metal or stone, about ten or twelve inches in diameter, and when thrown it took a rotary motion. There are several antique copies in marble of this figure, showing the head reverted, the finest of which is in the Massimi Palace, Rome. The copy from which this cast is taken was found in 1791, near Hadrian's Villa.

8. DISCOBOLUS. H. 5 ft. 5¾ in. Marble, in the Vatican.

The original of this cast is by Naucydes, pupil of Polycletus, who was a pupil of Phidias, and consequently the work is worthy of its age and author. The head is supposed not to have formed a part of the original figure—why, it is difficult to imagine; for its form and expression seem in harmony with the action of the body, that so well represents arrested purpose. This fine expression of thoughtful suspense shows the superiority of the work over that of Myron, his predecessor, whose Discobolus, great as it is, merely represents physical activity. The fillet round the head was the badge of victory.

9. VENUS OF MILO. H. 6 ft. 8 in. Marble, in the Louvre.

The original of this cast was discovered in 1820, by a peasant, in the island of Milo. It was bought for the French government, and placed in the Louvre in 1821, where it now stands, the pride of Paris. Its sculptor is unknown, but by the grandeur of its style it is justly assigned to the era between Phideas and Praxitlees, and is considered the greatest statue of woman's form the world now holds. There is a story that only five hundred dollars were paid for it by the French consul, and that the Turkish government on hearing of the transaction sent a man-of-war after the French ship, but failed to catch her. The plinth, the left foot, the tip of the nose, and a small part of the lips are the only parts restored. The arms also are said to have been found, but so mutilated, that, though casts have been taken with them attached, the glorious torso is declared by the world better as it is—the fulness of what is left, and its suggested action, being more satisfactory than any guess-work from an uninspired hand. When the Germans besieged Paris, this favorite statue was boxed and buried beyond reach of shot, under the Prefecture of Police; and on their withdrawal a new foe—the Commune—arose and burnt the Prefecture to the ground, to the dismay of every admirer of the statue, which it was feared was turned into lime-dust. On searching for her, it was found a bursted water-pipe had saved her—she was uninjured. The moisture, however, had destroyed the cement at the junction of the two sections at her waist, and in it were discovered some wooden wedges, which had for fifty years given to the upper part of the figure an inclination not designed by the sculptor. These were removed, and the sections closely uniting, it is said a new and more agreeable position was given to the goddess.

What was the action expressed by this noble figure when complete? There is nothing of the ordinary Cyprian Venus about it. From every point of view the form preserves its dignity and grace, and the majestic head and face are full of serene, earnest thought. Mr. Ravaisson, keeper of the Antiques at the Louvre, who discovered the wedges, and restored the statue to its original position, thinks it probable that the statue is part of a group of Venus and Mars—"Love disarming War"—woman taking from man the fiercer traits of character; and he has made a cast, with the arms attached, which it is said confirms his theory. Then, again, it is asserted that a small bronze copy of it has been discovered in Pompeii representing her as looking at herself in a mirror held in her left hand, and therefore the outrageous inference is drawn by some, that this august form was once engaged in such an act of coquetry! If really meant for Venus competing for the Apple with Juno and Minerva, her expression may be explained as that of a calm, proud consciousness that even thus much of her charms were sufficient to prove her supreme beauty—an expression and

attitude showing neither the flutter of eager expectation, nor doubt of the result, nor vulgar triumph over her rivals.

10. VENUS DI MEDICIS. H. 5 ft. Marble, in Florence.

Presented by J. C. McGuire, Esq.

This exeellent east of the Goddess of Love, though somewhat injured by exposure to the weather, is regarded as a perfeet eopy, its extreme fidelity having earried off a prize in Italy. The original stands in the Tribunal of the Uffizi, Florenee. It was found in the 15th eentury and earried to Veniee during the reign of Cosmo di Medieis—henee its name. When found it was in thirteen pieees, and without arms. These were supplied, but it is supposed by many that the position of the original arms is not given in the substitutes. It was executed by Cleomenes of Athens at a period when Greek art was rapidly deelining. Though it has been eharaeterized as "the statue that enehants the world," there is no famous work of sculpture that has been more the subject of diverse eritieism.

11. VENUS OF THE CAPITOL. H. 5 ft. 11 in. Marble, in the Vatican.

The back of this figure is partieularly fine. The vase below the drapery is a symbol of the bath.

12. ARIADNE DESERTED. H. 5 ft. 3½ in. L. 6 ft. 11½. Marble, in the Vatican.

Ariadne, daughter of Minos, King of Crete, was married to Theseus, who deserted her; while another story is, that she was loved by Baeehus, and deserted by him at Naxos. This superb reeumbent figure was onee supposed to represent Cleopatra, but the learned critie Viseonti proved that the asp on the arm—the supposed proof of its being the Queen of Egypt—was only an armlet of serpent-like form. For three eenturies it adorned a fountain in the Vatiean. It now stands on an ancient sareophagus, the sides of whieh represent, in bas-reliefs, giants destroyed by thunder-bolts. Lubke assigns the exeeution of this statue to the period of Augustus Cæsar.

13. EUTERPE. H. 4½ ft. Marble, in the Louvre.

The Inventress of song and wind instruments is here erowned, and holding a pipe or flute in eaeh hand. Though the faee of the original seems to have been much injured, yet its pleasant air, easy attitude, and graeeful drapery are remarkable. It was onee in the Villa Borghese.

14. DIANA DI GABIA. H. 6 ft. 5 in. Marble, in the Louvre.

This statue takes its name from the plaee where it was found. It is also ealled *Atlanta adjusting her robe.* This is perhaps the most beautiful draped statue known. In point of maidenly grace, purity of expression, and the exquisite lines of the drapery, it has no equal.

15. GENIUS OF THE VATICAN. H. 33½ in. Marble, in the Vatican.

This beautiful work was found at Centieelli, between Rome and Palæstrina, and has been by some pronounced an Eros, or Cupid, by Praxiteles. It represents that dreamy state when the form is passing into young manhood.

16. ABUNDANCE, OR PLENTY. H. 6 ft. 1 in. Marble, in the Vatican.

One of the noblest draped statues antiquity has left us. It has the eornucopia in the left hand, while the right holds a rudder resting on a globe, thus indieating Commeree as a souree of Plenty.

17. MINERVA. H. 7½ ft. Marble, in the Vatican.

This imposing statue of the goddess of wisdom, of war, and all liberal arts, is often ealled Minerva Mediea. The serpent is a special attribute of Minerva as an emblem of wisdom. The griffin is also saered to her, and appears on her helmet. In surveying the austere dignity of her statue, there seems point in the Greek epigram, "that only a eow-keeper like Paris could have preferred Venus to Minerva!"

18. GENIUS OF ETERNAL REST. H. 5 ft. 11 in. Marble, in the Louvre.

The original of this impressive cast formerly belonged to Cardinal Mazarin. It is a perfect illustration of the Greek sentiment that always expressed death with types of beauty. The figure leans against a pine tree, the resin of which was used in funeral ceremonies. The left leg is considered perfect in design and delicate contour.

19. GERMANICUS. H. 5 ft. 11 in. Marble, in the Vatican.

Germanicus was emperor of the eastern division of the Roman Empire, A. D. 19, and celebrated for his military genius, learning, and benevolence. It is somewhat doubtful if this statue is one of the Emperor. On the tortoise below, the drapery is inscribed, "Cleomenes, son of Cleomenes, made this." The head is supposed by some not to be the original one. The statue seems to represent the mature vigor of middle age, combining strength in the chest and arms, with light compactness of the legs. It is supported by a graceful fold of drapery, instead of a heavy tree-trunk, thereby leaving in full outline the contour of the lower limbs. No published authority seems to have explained the action of the right arm and uplifted hand, holding a small substance like a bean. It is supposed that the figure represents some solemn decision by the vote of the emperor.

20. ANTINOUS, OF THE CAPITOL. H. 5 ft. 10½ in. Marble, in the Capitol.

Antinous was a handsome youth, beloved by the Emperor Hadrian, to whom he was so much attached that he drowned himself in the Nile to save his imperial master from the death foretold to him, unless saved by such a sacrifice. Hadrian immortalized his favorite by raising temples and statues to his memory. He is generally represented with a pensive declination of his head, as though in sad foreboding of his early doom. This statue is considered a perfect embodiment of young, graceful manhood.

21. THE FIGHTING HERO, OR GLADIATOR. Marble, in the Louvre.

H.
5 ft., and from head to foot, 6½ ft.

This most spirited of all statues, ancient or modern, was found on the coast near Antium—very near the spot where, a century earlier, the Apollo Belvedere was found. The stem supporting it is inscribed in Greek letters, "Agasias, son of Dositheus, the Ephesian, made it," and therefore it is a specimen of Greek sculpture of the Fourth Epoch, that ended with the Roman conquest It is now asserted that this statue does not represent a gladiator, but a foot soldier, defending himself against a horseman; and that gladiators were principally slaves, who fought with more or less armor. Viardot insists that it is Greek, and represents an athlete of the Hellenic games, gladiators not being known to that people, but were of Roman origin. Whatever may be the character represented, the world agrees in the perfection of its bold, energetic style, the nervous tension of the whole body, the combined readiness for attack and defence, and the firm, defiant brow.

22. GROUP OF THE LAOCOON. Marble, in the Vatican.

H.
6 ft. ½ in. to top of head.

This magnificent cast was made from the original in the Vatican, and was presented to George the Fourth. The original work belongs to the 4th epoch of Greek sculpture, and in merit ranks in the second class. It was executed by three sculptors—Agesandrus, Atheodorus, and Polydorus. It was found in Rome in 1506, and the Pope ordered a public festival in honor of its discovery. According to Pliny, it once stood in the palace of Titus. Laocoon was a priest of Apollo, and the god, being offended, sent two serpents, that killed him and his two sons at the altar, while offering sacrifice to Neptune.

When found, the right arm was wanting. One in terra cotta, by Bernini, was substituted. Michael Angelo designed one in marble, but never finished it. Lubke and other writers insist that the right arm was not originally in the position given to it by the great sculptor, but was bent down behind the head, which was thus supported by the hand in that moment of exhausted agony. This position of the arm is often given in engravings. Lubke thus comments upon this famous work: "From three different scenes one united and strictly connected group is formed, depicting the one moment of utmost suffering and horror petrified with fearful truth, and the whole pathos is concentrated in the mighty figure of the father. * * * Yet we see nothing here but pure physical suffering. The impression is entirely pathological, for no moral idea, no tragic conflict, no allusion to guilt and expiation, meets us; and in this lies the barrier, the contrast, between it and the Niobe, and other works of a former age. Nevertheless, the composition and the execution are masterly, and worthy of admiration."

23. APOXYOMENOS. H. 6 ft. 5½ in. Marble, in the Vatican.

This cast represents an athlete scraping from his arm the dust of the arena. Athletes were contestants in the public games, and before entering the arena rubbed their naked bodies over with oil. The victors received great honors. The original was in bronze, and executed by Lysippus, of the Argine school. He was the leader of the physical style that succeeded the grand, solemn manner of Phidias. His works were numerous, and extended to the time of Alexander the Great, who would allow no one else to model his form. He was fond of depicting the labors of Hercules, and originated the style in which that demi-god is usually represented. Though his style was purely physical he followed the rules of Polycletus carefully, and gave a peculiar grace and suppleness to his figures. This statue is considered about the finest example of his work. It was found near Trastavere in 1846. Agrippa had placed it in front of the Thermæ, near the Pantheon, and it was so popular that when Tiberius attempted its removal to his own residence, the people rose and forbade it.

It is believed that the five-spot on the die (tessera) held out in the right hand signifies that the figure came out fifth in the contest.

24. BUST OF NERO. Marble, in the Louvre.

On surveying this portrait of the most wicked of Rome's emperors, the general idiotic mould of the head almost disposes one to think that Nero could not have been morally responsible for his cruelties, in spite of the cat-like expression of the eyes.

25. AJAX. Marble, in the British Museum.

This bust of one of the Greek leaders at the siege of Troy, Diomede, has been erroneously called Ajax. It was found in 1771 by Mr. Gavin Hamilton in the Pantinella, Hadrian's Villa.

26. SILENUS AND INFANT BACCHUS. H. 6 ft. 4 in. Marble, in the Louvre.

The original of this superb cast was found in the 16th century, in the gardens of Sallust, at Rome. The hands, half of the right fore-arm, and right toes of Silenus, and left leg of Bacchus, are restorations. Notwithstanding the pointed ears and rude nose of the Faun, the expression of his face is benevolently human, and reflects with luminous kindliness the smiling face of the young Bacchus. The legs of Silenus are considered to be of remarkable excellence, and the close observer will not fail to perceive the goat-like sinewness towards the back of the ancles. Silenus, though a sylvan deity, and the tutor and friend of Bacchus, is more frequently represented as a fat, intoxicated old man, crowned with ivy and flowers, riding on an ass.

27. VENUS CALLIPYGOS. H. 5 ft. 1 in. Marble, in the Naples Museum,

So called from the Greek definition of its peculiar character. It was once in the Farnese Palace, Rome. Casts of it are in great demand. The back of the figure is particularly admired. It is said that the head and the right leg below the knee are restorations.

28. BOY WITH GOOSE. H. 33½ in. Marble, in the Vatican.

Found in 1789, at Civita Vecchia, Appian Way. It is thought to be copied from a bronze work by Boetius, of Carthage. Heads of the child and goose, with the wing tips, are restorations.

29. YOUTH SUPPLICATING. H. 4 ft. 2½ in. Bronze, at Berlin.

The original of this exquisite statuette is said to have been found in the Tiber. From Clement XI it passed through several hands to the King of Prussia. Right hand and part of the forearm are restorations.

30. ACHILLES BORGHESE. H. 6 ft. 9 in. Marble, in the Louvre.

The original of this cast was formerly in the Villa Borghese, whence its name. Its proper name is doubtful, as the figure is not of that heroic mould we associate with the Greek hero, in spite of the helmet, the lance once held in his right hand, and the anklet supposed to guard the only vital part of his body. Clarac thought it a copy of a bronze by Alcamenes, favorite pupil of Phidias. Visconti first gave it the name of Achilles, but Winkelman thinks it a statue of Mars, and that the ring or anklet indicated the custom of the Spartans of chaining up the God of War, "that he might never leave them."

31. MERCURY. H. 6½ ft. Marble, in the Vatican.

This statue was once called Antinous, but Visconti has proved it to be Mercury. It was found on the Esquiline Hill, near the baths of Titus. The right arm and left hand were never restored, but the right thigh and and both lower legs are modern. The lower part of the statue is notably inferior to the bust and head, which show a blended strength and grace peculiar to the works of Lysippus, to whom Lubke attributes the work.

32. COLOSSAL BUST OF LUCIUS VERUS. Marble, in the Louvre.

H. 2 ft. 10 in.

From the original found in Roma Vecchia. Lucius Verus was the unworthy son-in-law of the "good Aurelius," and shared the throne of Rome from 161 A. D. to 169. He was wasteful and profligate. He fed his horse on almonds, clothed him in royal purple, and had a statue of him made of gold.

33. CROUCHING VENUS. H. 2 ft. 8¼ in. Marble, in the Vatican.

The original statuette was found at Salone, on the road from Rome to Palestrina. The left hand, right forearm, and upper part of the head are modern. The antique base found with it is inscribed "*Boupalos made.*" It is said, however, that sculptor lived in an earlier age, and that the statuette is supposed to be by Dœdalus, of the Argive school. It is mentioned by Pliny as standing in the porch of Octavia, in the Temple of Jupiter, at Rome.

34. VENUS AT THE BATH. H. 27 in. Marble, in the Louvre.

Much of this figure is of modern restoration. It is supposed to be a copy of the Venus of Polycharmes, which Pliny says was taken to Rome in his time.

35. BONE-PLAYER. H. 2 ft. ½ in. Marble, in the Louvre.

The original of this beautiful statue was found at Rome in730. The right hand, neck, and left shoulder, are modern. The game of *Tali*, or playing with bones, was a favorite one with the ancients.

36 COLOSSAL BUST OF ÆSCULAPIUS. H. 21 in. Marble, in British Museum.

Æsculapius was supposed to be the son of Apollo, and was taught medicine by Chiron, the Centaur. He was the chief medical officer to the famous Argonautic expedition, and saved so many lives that Pluto induced Jupiter to destroy him with a thunderbolt. Divine honors were paid him. The original of this cast was found in the island of Milo (Melos) in 1828, and is conjectured to have been made about 300 B. C. It evidently formed part of a statue, and is of the true Phidian grandeur in style.

37. JULIA. H. 4 ft. 5½ in. Marble, in the Vatican.

The original of this statue was found on the coast of Barbary, at Ben Ghuzi, and is sometimes called *A Young Roman Girl*. Julia was the mother of the Emperor Caracalla, and, after his decease, through grief, starved herself to death. It is interesting as a study of drapery, and gives a correct idea of the costume of that age.

38. DEMOSTHENES. H. 6 ft. 5 in. Marble, in the Vatican.

This cast is from the finest statue known of the greatest Greek orator, whose denunciatory speeches against Philip of Macedon has given to that species of oratory the name of *philippic*. He is here represented as in the act of rolling up his speech at the close of an oration. Born 383 B. C. Died in his 62d year.

39. SOPHOCLES. H. 6 ft. 8½ in. Marble, in the Lateran Rome.

The renowned tragic poet, soldier, and statesman of Athens, died 406 B. C., in his 91st year, from exultation over one of his prize poems read at the Olympian Games. This statue is considered an unequalled model of dignity and manly grace.

40. ARISTIDES. P. 6½ ft. Marble, in the Naples Museum.

Found in Herculaneum. It is supposed to represent Aristides exhorting the Spartans to resist the Persians under Mardonius. Canova is said to have always paused before it when entering the Museum. Though Aristides was surnamed "The Just," on account of his virtues, he was banished from Athens. Subsequently recalled, he led in the battles of Salamis and Platæa, but dying in poverty was buried at the public expense.

41. BUST OF SOCRATES. Marble, original in the Louvre.

The ugliness of this portrait of the greatest of ancient philosophers was the occasion of a noted utterance of wisdom from him; for when a physiognomist said his features declared a nature depraved and licentious, Socrates restrained his disciples from killing the supposed slanderer by saying his assertions were true, for he really was by nature all he was charged with, but that he had by wisdom subdued and kept under his vicious passions. He was also brave in battle, having once saved the lives of his pupils, Xenophon and Alcibiades. Notwithstanding his efforts to enforce virtue and temperance, he offended the authorities of Athens, and was condemned to death by drinking hemlock in his 70th year—400 B. C.

42. BUST OF HOMER. Marble, in the Louvre.

This bust is very like the one in the British Museum. The original was found inserted in a garden wall in Rome.

43. COLOSSAL BUST OF JUPITER. H. 32½ in. Marble, in the Vatican.

The original in marble of this grand east is in the Vatican, and was found at Otricoli, 40 miles from Rome. There are several copies, and all are supposed to be modelled after the head of the grand statue of Jupiter, by Phidias, at Elis, and which stood for eight hundred years, until it was destroyed in the fifth century of the Christian era. The grandeur of this head of the king of gods makes one exclaim, "The front of Jove himself!"

"He spoke, and awful bends his sable brows,
Shakes his ambrosial curls, and gives the nod,
The stamp of fate, and sanction of the god."

Lubke says of it: "The mighty locks, raised in the centre, and falling down on both sides, the compressed forehead, with the bold, arched brows, from under which the large eyes seem to glance over the universe, the broad projecting nose, express energy and wisdom, while mild benevolence rests on the full, parted lips, and the luxuriant beard and rounded checks show sensual power and imperishable manly beauty." We can imagine the grandeur of the original statue from this faint shadow of it. The tradition is that when Phidias finished it he prayed for a token from Jupiter whether his work was acceptable, and a flash of lightning through the roof attested the Thunderer's approval.

44. CARYATID. H. 7 ft. 5 in. Marble, in the Vatican.

The original of this imposing columnar figure is from the Erectheum at Athens. It takes its name from Caryæ, in Arcadia, the citizens of which aided the Persians, and, after the defeat of the latter, the Greeks severely punished them by burning their cities, killing the men, and carrying off the women into captivity. To perpetuate the record of their being enslaved, images of their forms were used to support temples and porticoes. The figure columns of men were called Atlantes. Many of these columns were brought to Rome after the conquest of Greece.

45. POLYHYMNIA. H. 5 ft. 11 in. Marble, in the Louvre.

The muse of song is here represented leaning upon a rock of Helicon, listening to the melody around her. The statue was once in the Villa Borghese. Only the lower half is said to be antique, the remainder being restored by Augustino Penna from a bas-relief on a sarcophagus in the Capitol. In addition to its air of listening repose, the figure is an admirable model of drapery.

46. CAST FROM THE WEST BRONZE GATE OF THE BAPTISTRY AT FLORENCE.

By Lorenzo Ghiberti, 1381–1455.

This superb cast was brought from the South Kensington Museum, London, and consists of forty-six pieces. Similar casts at Philadelphia and at the Yale College School of Art are the only ones on this continent, and it is said the Italian Government has interdicted any more to be taken from the original. Ghiberti was a goldsmith, and from the Goldsmiths' Guild arose the great sculptors in bronze. He appeared before the world in that era of the Renaissance when the exhumation of the great models of ancient art inspired the whole race of painters, sculptors, and architects. He was only twenty years old when he competed for the work of making the bronze door of the north portal of the Baptistry, and got the commission, though his competitors were the famous veteran sculptors of that time. His success with that gate, which took him twenty-one years to execute, (1424,) at once obtained for him the order for the west gate—the original of this cast, which was completed in 1447, and upon it his fame chiefly rests. The designs for his first gate were from the New Testament, and were dictated to him by the Consuls, but in his last and greatest work he was allowed to select his own designs from the Old Testament. Michael Angelo said they were "worthy of being the gates of Paradise." A farm and a seat in the Supreme Magistracy of Florence were voted to him as rewards for his genius. Ten square panels contain the designs from the Old Testament, each design illustrating three or four incidents, and are surrounded by narrower panels, some of them upright, with niches containing historic personages, prophets, sybils, &c., in high relief, and enriched with birds, flowers, fruit, &c., delicately wrought.

The left highest panel shows the Creation of Adam and Eve, the For-

bidden Fruit, and the Expulsion from Eden. On the right panel opposite are Offerings of Cain and Abel, Killing of Abel, Man's Labor, and Cain with His Maker.

The left panel below has the Ark after the Deluge, Noah's Sacrifice and Inebriation. On the right are the Sacrifice of Isaac, Servants at the foot of the Mount, and Abraham with the Three Angels.

The left central panel contains Jacob and Esau, and on the right Joseph and his Brethren, their Cruelty, their meeting in Egypt, the Cup in Benjamin's Sack, &c.

The left panel below the centre shows Moses Receiving the Law, and the People at the Foot of the Mount. On the right are Joshua before Jericho, and the Division of the Tribes.

The lowest panel on the left contains David and Goliah, and on the right Solomon and the Queen of Sheba.

Among the statuettes in the upright panels are Sampson with the Pillar, Joshua in Armor, Judith with the Head of Holofernes, Jepthah's Daughter. Among the heads are two on a line with the top of the second panel representing the artist Ghiberti, (the bald one on the right,) and Bartoluccio, his father-in-law.

The outer panels, bearing fruits and flowers, were finished by Ghiberti's son, the artist having died ere the completion of his work, at the age of seventy-four years—more than half of which was given to these two monuments of his genius that after four centuries remain unimpaired wonders of art.

Ghiberti boldly departed from all preceding rules that confined bas-relief to the strict laws of the plastic art, and introduced perspective and landscape. This point in his work has been condemned by many, and among them Flaxman, Sir Joshua Reynolds, and Westmacott; but such is the amazing relief and exquisite expression of distance in his groups, buildings, and landscape that such technical objections will find but little sympathy, and Dr. Lubke has well disposed of them in the following comment: "Ghiberti revolutionized plastic art by his love for the picturesque, which forbids the former to enter the lists of the sister arts; yet in the hands of a master sculpture never trespassed upon forbidden soil with such inimitable grace and fulness of beauty and life, that, much as we protest against the tendency, we are carried away by the charm of the whole."

The cast of this gate as it stands is 18 feet 2 inches high by 12 feet 6 inches wide—exclusive of the walnut frame, which makes it altogether 19 feet 7 inches high by 14 feet 6 inches wide.

SMALL SIDE GALLERY, (MODERN)

47. VENUS VICTRIX. H. 5 ft. 11½ in. Marble. By John Gibson.

This cast represents the Goddess of Love as embodied by British genius, and there are many prominent traits in its conception of the finest order. The head and face are beautiful, calm, and self-possessed over the victory, though without the dainty, lively action of the figure by the Danish sculptor.

John Gibson was born in 1790 and died at Rome in 1866. He boldly used color upon his marble statues, saying that "whatever the Greeks did was right." He made a statue of Queen Victoria in classical costume, with the diadem, sandals, and border of the drapery colored. The original in marble of this cast was also colored. The face and limbs were of flesh color, the drapery yellow, and the apple red.

48. VENUS. H. 5 ft. 6¾ in. Marble, in Rome. By Canova.

Beautiful as is this original of this cast by the greatest of modern Italian sculptors, it is but a modified copy of the Venus de Medici, with the addition of drapery, and the small difference that Canova's figure rests upon the right leg, and not upon the left, as does the great Medicean statue.

49. VENUS VICTRIX. H. 5 ft. Marble. By Thorwaldsen.

Of the original of this cast by Thorwaldsen, there is but one opinion of its exquisite symmetry, purity, and grace. With a subject so trite, none but a genius of the highest order could infuse originality into it. Thorwaldsen was born in Copenhagen in 1757 and died in 1844. His genius more than that of any other modern sculptor inclined to revive antique sculpture, and hence he has been called "a posthumous Greek."

INNER SIDE GALLERY, (ANTIQUE.)

50. DAUGHTER OF NIOBE. H. 5 ft. 6 in. Marble, in the Vatican.

Niobe, proud of her seven sons and seven daughters, taunted Latona with having but two children, Apollo and Diana. The latter avenged the insult by slaying with arrows all of the children of Niobe, who, overcome with grief, turned to stone. The story simply means the punishment by the gods of human arroganee over good fortune.

This cast, headless and armless, represents one of the daughters of Niobe fleeing from the merciless arrows of Diana, and is considered the finest of the whole group of fourteen figures, by the fine portrayal of rapid flight in the action of the figure, and the breezy effect of the drapery. The original group was brought from Asia Minor by Sosius, and is supposed to be the work of either Scopas or Praxiteles in the third period of Greek art. It was found in Rome in 1583. Most of the figures, fourteen in number, are in Florence.

51. FAUN OF THE CAPITOL. H. 5 ft. 7 in. Marble, Capitoline Museum.

The original was found at Civita Lavinia in 1701, and is supposed to have been copied from the bronze statue by Praxiteles called Periboetos. Fauns were rustic deities with pointed ears and a small tail, supposed to inhabit the woods, and embody the soft, dreamy influences of nature's sounds. The character of a sensuous sylvan life is well represented in the smiling repose of this figure. This beautiful work gave to Hawthorne the idea of his story of "The Marble Faun."

52. FAUN, WITH KID. H. 4 ft. 5 in. Marble, at Madrid.

The springy step and upward turn of the head of this faun, together with the struggling kid, make a rustic group of great spirit.

53. FAUN, *a la Tache*. Marble, in the Louvre.

This bust of a laughing Faun takes its French designation from a spot or stain on the right cheek and shoulder of the original marble.

54. ATHLETE POURING OIL INTO HIS HAND. H. 4 ft. 9½ in.

Taken from the original, in marble, in the Louvre, and represents an athlete preparing for a contest in the public games. It is said that the head, though antique, did not belong to this statue. The left lower leg, right arm, and parts of the feet are modern.

55. Dying Gaul or Gladiator. H. 23 in. x L. 5 ft. 11 in. Marble, in the Vatican.

Like the Fighting Hero, this famous statue is no longer considered by critics to represent a gladiator, but a savage Gaul, who has stabbed himself to avoid captivity, and fallen upon his shield, his sword lying beside him. The rough suit of hair, the rugged figure, and knotty joints are submitted as proofs of this. It is supposed to be a copy of the bronze figure, by Ctesilaus, of the School of Pergamus, 246 B. C., who chiefly represented battles with the Gauls that invaded Asia Minor. It is also said that it represents a Greek herald, with his horn lying beside him upon the oval shield. However satisfactory these views may be to the learned critics, the world at large agrees with Byron, who saw before him—

"A *gladiator* lie :
He leans upon his hand; his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low,
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him. He is gone
Ere ceased the inhuman shout that hailed the wretch who won!"

56. Venus Anadyomene. H. 4 ft. 10 in. Marble, in the Vatican.

The title of this beautiful Venus signifies coming from the sea, and the goddess is represented nude to the waist, wringing the water from her locks. It was thought by Visconti to have been copied from a painting by Apelles, and a bronze statue found at Herculaneum in the Naples Museum resembles it.

57. Mercury in Repose. H. 3 ft. 6 in. Museum, Naples.

The original in bronze of this cast is classed among the finest of ancient date, and was found in Herculaneum in 1758. Its base is the only modern part. The left hand is supposed to have held the caduceus. Mercury was the messenger of the gods, and guarded the fortunes of shepherds, travellers, merchants, orators, and also of thieves. He was supposed to wear a winged cap, and also wings attached to his sandals. In this statue the bosses of these last under his feet would naturally prevent standing. He invented the lyre, and gave it to Apollo in exchange for the caduceus, or winged staff. He is generally represented nude and youthful. In the grace and naturalness of this statue Lubke recognizes the style of Lysippus.

58. Apollo Belvedere. H. 7 ft. 1 in. Marble, in the Vatican.

The original of this very popular statue was discovered at Capo d'Arnzo (Antium) early in the 16th century, and placed by Michael Angelo in the Belvedere Gallery, Rome, whence its name. The name of its sculptor is unknown. Canova and Visconti think it is a copy from an ancient bronze by Calamus. The arms below the elbow and part of the cloak were restored by Montorsolvo, pupil of Michael Angelo. Undoubtedly many copies of the original were made, and a bronze copy discovered in 1792 at Paramythia, and now at St. Petersburgh, in the judgment of some has changed entirely the meaning of the action of the figure. Apollo is here represented as holding a bow and discharging an arrow at the serpent Python, sent by Juno to destroy his mother, Latona. In the bronze statuette referred to, there is no tree trunk, (necessary to support a figure in marble,) but the left hand holds a shield bearing the head of Medusa, supposed to turn all gazers into stone, and which Homer, in the Iliad, xv, 318, says Jupiter lent to Apollo. Dr. Lubke accepts this explanation of the action of the figure, and says "not until now have we understood the statue." In either case the action of the figure is full of divine scorn, as with elastic step forward the proud head turns towards the object of his wrath. Winkelman says: "To realize its merits, the mind must soar to the realm of incorporeal beauty and imagine a celestial nature, for there is nothing mortal here." Thomas Campbell, the poet, has finely said in prose : "He

looks as if he had just stepped from the sun—his limbs saturated with light, and buoyant with the spirit of Heaven!"

In spite of all attempts of critics to explain away the time-honored impression of what this glorious figure is doing, the world will ever take Byron's description as the true one, and view him as—

—"The Lord of the unerring bow,
The God of life, and poesy and light—
The Sun in human limbs arrayed, and brow
All radiant from his triumph in the fight:
The shaft has just been shot—the arrow bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might
And majesty, flash their full lightnings by,
Developing in that one glance the deity!"

59. Colossal Mask of Juno. H. 3 ft. 3. in.

This superb head is from the copy, in marble, in the Villa Ludovisi, Rome, of the original statue by Polycletus, the Argive sculptor, about 423 B. C. Nothing can be finer than its truly regal character, where the soft dignity of the woman blends with, and tempers the severity of the queen who could restrain even Jupiter himself. When Goethe first saw this head he exclaimed: "It is like a verse of Homer!"

60. Mask of Jupiter.

A French cast of the face of the colossal bust, No. 43.

Hall of Bronzes, Ceramic Ware, &c.

1, 2. Pair of Vases, from the famous factory at Sêvres, France, with exquisite floral decorations.

3. The Hildesheim Treasures.

These are electrotype reproductions, by Christofle & Co., Paris, of ancient vessels found near the remains of a Roman camp, near Hildesheim, Hanover.

On the 17th of October, 1868, some soldiers, while digging near their camp on the slope of Galgen, overlooking that town, found, at the depth of ten feet, some bits of metal that proved to be silver. Further search discovered two large bell-shaped vases or bowls, inverted, under which were other vessels and fragments. They were strangely heaped together; the feet and handles were detached from the vessels to which they belonged, and many were much corroded by the infiltration of a wet soil.

They were placed in the hands of an expert, who succeeded in rejoining the loose feet and handles. Being subsequently taken to the Royal Museum at Berlin, they were reproduced in electrotype by German artists, but in a style far inferior to these by Christofle & Co. Their discovery made a great sensation, and it was at first supposed that the original Treasures were part of the dinner service of Varus, the Roman general, who was defeated by the Gauls near Hildesheim in the year 9 B. C., but the style of some of the pieces were so evidently of a later date that the idea is now abandoned. The design and workmanship of most of them certainly show their extreme antiquity; such as the four paterae or bowls, containing figures in such high relief, two of which—No. 3, said to be Deus Lunus, with a Phrygian cap, with a crescent behind him, and No. 4, a female with a mural crown and shield, said to be Cybele, or the Earth—are apparently of an Oriental character. On the other hand, the high conical cup, No. 5, is pronounced by M. A. Darcel, author of a pamphlet accompanying these Treasures, to be of a much later date, from the rude shape of the cup and semi-barbarous style of its chasings, so unlike the classical forms and decorations of the accompanying drinking cups

It is now believed by those who have investigated the character of these "Treasures" that they were the buried spoils of a robber of later times, and not the collection of some rightful owner who had hid them in a time of invasion.

Those who wish to know more of these Treasures can find their character discussed at length in the pamphlet by M. A. Darcel, Paris.

LIST OF THE "HILDESHEIM TREASURES."

1 Large Minerva Bowl.
(Patera.)
2 Bowl with Hercules.
(Strangling the Serpents.)
3 Bowl with Deus Lunus.
(Wearing Phrygian cap with horns of crescent.)
4 Bowl with Cybele.
(With mural crown.)
5 Large Drinking Bowl.
(Oxybaphon.)
6 Drinking Cup.
(With four masks of Bacchants.)
7 Drinking Cup.
(With six masks of Fauns.)
8 Drinking Cup.
(With ten masks, with scenic accessories.)
9 Drinking Cup.
(With garlands.)
10 Drinking Cup.
(With laurels.)
11 A Cup.
(With handle of leaves of acanthus and flowers.)
12 Egg Dish.
13 Salt-Cellar for Egg Dish.
(With carved exterior.)
14 Saucepan.
(Handle with water lilies.)

LIST OF THE "HILDESHEIM TREASURES."—*Continued.*

15 Saucepan.
(Handle with leaf of ivy.)
16 Saucepan.
(With handle knotted.)
17 Saucepan.
(With handle of palm leaves.)
18 Ladle.
(With handle of palm leaves.)
19 Ladle.
(With handle of ivy branch.)
20 Salt-Cellar.
(With ivy leaves.)
21 Salt-Cellar.
(With ivy leaves.)
22 Olive Bowl.
(With three carved feet.)
23 Turnip Dish.
24 Duck Dish.
25 Tripod.
(Forming base of a candelabrum.)
26 Support.
(With head of Bacchus; part of tripod.)
27 Handle of a Vase.
(Fragment.)
28 Claw of Tripod.
(With head of Jupiter.)
29 Conical Cup.
(With rude carvings of animals.)
30 Large round Dish.
(Bordered with foliage, birds, and squirrels.)

4, 5, 6, 7, 8, 9, 10, 11, on the east wall, are various examples of Faience Ware, after Bernard Palissy.

12. Bust of the late Commodore Morris, U. S. N.

——— King. Boston.

13. Bust of ex-Vice-President John C. Breckenridge.

By H. K. Brown. 18—. Presented by Geo. Taylor, Esq.

14. Marble Statuette of Echo. H. 2 ft. 10 in.

Larkin G. Meade.

Mr. Meade is a native of Vermont, and his first effort in sculpture was an angel made of snow, that made quite a sensation, and led to his being befriended by Mr. Longworth, of Cincinnati. He afterwards went to Europe, and his first work was this statuette of "Echo."

15. Bust of Alexander Von Humboldt.

By Christian Rauch. Berlin. 1777–1857.

This fine work was executed for Mr. Corcoran at the particular request of Humboldt. Rauch was one of the most eminent sculptors of his time. His greatest work is the statue of Frederick the Great, at Berlin.

16. Prometheus Vase. (Majolica.)

By Minton. England.

This superb turquoise vase, four feet high, represents the old Greek myth of Prometheus chained to a rock, with a black eagle, with distended wings, feeding upon his never-dying vitals, as a punishment for stealing fire from Heaven. Below him, on the swell of the vase, recline four figures, with manacled feet, and hands bound with ropes that extend to the handles of the vase, over which hang also the iron chain. The base is encircled with a wreath of laurel, round which are twisted four serpents, thus typifying throughout the gnawing cares of the soul lighted by genius caught from heaven, and tormented by the worm creeping among his laurels.

17. Majolica Vase, with Japanese decorations.

This vase, over four feet high, was made by Deck, of Paris, and is a modern imitation of the pottery of the Moors, whose principal factory was in the Island of Majorca—in the Tuscan dialect, Majolica; hence the name of the ware. It is simply earthenware with a strong, lustrous glaze, that remained a secret with the Moors until the Italians discovered it, and then the town of Faenza, in Italy, became famous for its ware. Hence the name *Faience* was given to it, and which is essentially the same as Majolica. The great artists of that era, even Raphael himself, often furnished designs for it.

18, 19. Two Vases of Sêvres Porcelain, that contrast the elegance of the modern French ware with the imitations of the semi-barbarous style of Moorish pottery.

20, 21. Two Plaques of Stone-Porcelain, into which are burnt paintings of Poultry and Fish, by Schopin, of Paris.

The process of baking these pictures is difficult and hazardous. The slightest mistake in the temperature or in cooling the slabs is apt to ruin the work. It often happens that forty of them are spoilt before a successful picture is secured.

22. Bronzes. By Barye. Paris.

This collection, by the famous sculptor and instructor in animal drawing in the Jardin des Plantes, Paris, is the largest one to be found, even in Europe. The artist is now seventy-five years old, and though in failing health, the recent dates on these bronzes will show how unimpaired is his skill at his advanced age Not more than twenty years ago his genius was not appreciated. To keep himself from starving, he had to peddle his works about the streets of Paris in a basket. His position in the Jardin des Plantes has given him his astonishing knowledge of the forms and natures, quiescent and ferocious, of the various animals there. Nor is his genius confined to these. The superb group of Roger and Angelique, (the old story of Perseus and Andromeda in the garb of a mediæval ballad,) the groups of Theseus slaying the Centaur and Minotaur, show his classical taste. His horses are remarkable for their modelling and varied action ; and though perhaps over fond of showing the ferocious instincts of the brute creation, their gentler moods are quite as successfully represented. We turn from the furious leap of the Lion, the spring of the Hound, the deep-buried bite of the Tiger, and the terrible coil of the Serpent, and see the versatility of his genius in the quiet beauty of his groups of Deer, the timid, shrinking Gazelle, the grim dignity of his sitting Lion, the knightly air of his Gaston de Foix, and the ambling grace of his Amazon.

The Lion of the Tuileries and the Lion of the Column of July are his two great master-pieces.

LIST OF BRONZES. (By Barye, of Paris.)

1 General Bonaparte.
2 The Duke of Orleans.
3 The Amazon.
4 Gaston de Foix.
5 Charles VII, the Victorious.
6 Tartar Warrior checking his Horse.
7 Two Arab Horsemen killing a Lion.
8 African Horseman surprised by a Serpent.
9 Indian mounted upon an Elephant crushing a Tiger.
10 Angelique and Roger mounted upon a Hippogriff.
11 Minerva.
12 Juno.
13 Theseus slaying the Minotaur.
14 Theseus slaying the Centaur.
15 Ape mounted upon a Gnu.
16 Bear erect.
17 Two young Bears.
18 Bear sitting.
19 Little Basset Dog. (English.)
20 Wolf seizing a Stag by the throat.
21 Two young Lions.
22 Lion devouring a Hind.
23 Lion and Serpent.
24 Lion sitting.
25 Lioness from Senegal.
26 Algerine Lioness.
27 Lion walking.
28 Tiger walking.
29 Tiger surprising an Antelope.
30 Tiger surprising a Stag.
31 Tiger surprising a Garral, (species of Crocodile.)
32 Tiger devouring a Gazelle.
33 Panther seizing a Stag.
34 East India Panther.
35 Panther from Tunis.
36 Panther surprising a Zibet.
37 Jaguar walking.
38 Jaguar standing.
39 Jaguar sleeping.
40 Jaguar devouring a Crocodile.
41 Ocelot carrying off a Heron.
42 Asiatic Elephant.
43 African Elephant.
44 Horse surprised by a Lion.
45 Half-blooded Horse.
46 Turkish Horse.

LIST OF BRONZES. (By Barye, of Paris.)—*Continued.*

47 Turkish Horse.
48 Egyptian Dromedary.
49 Elk surprised by a Lynx.
50 Deer dragged to earth by two Scotch Hounds.
51 Group of Deer.
52 Virginia Deer.
53 Ethiopian Gazelle.
54 Keval. (Resembling Gazelle.)
55 Bull.
56 Bull and Tiger.
57 Bull dragged to the earth by a Bear.
58 Eagle holding a Heron.
59 Crocodile.
60 Crocodile devouring an Antelope.
61 Serpent Python swallowing a Hind.
62 Serpent Python strangling a Gazelle.
63 Serpent Python crushing a Crocodile.
64 Lion of July. (Bas-relief.)
65 Huntsman, Costume of Louis XV.
66 Caucasian Horseman.
67 Bear overthrown by Bull-dogs.
68 Bear flying from Dogs.
69 Greyhound and Hare.
70 Wolf walking.
71 Peasant. (Mediæval.)
72 Greyhound.
73 African Buffalo.
74 Deer, Hind, and Fawns.
75 Sleeping Hound.
76 Jaguar and Alligator.

ELECTROTYPE RE-PRODUCTIONS OF MEDIÆVAL ARMOR, &c. (By Lionnet Bro., Paris.)

23. Shield from the Milan Museum.
24. Shield from the Turin Museum.
25. Bourgignotte Helmet, Musem of Artillery, Paris.
26. Cap of a Doge, " "
27. Helmet of Francis I, France, " " 1515–47.
28. Shield " " "
29. Breast-plate, Milan Museum.
30. Suit of Armor of Henry II, France, Museum of the Louvre. 1547–'59. (Attributed to Germain Pilon, the sculptor.)
31. Shield of Henry II, Museum of the Louvre. 1547–59.
32. Statuette of Henry IV, France, when a boy. By Bosio. Museum of the Louvre. Original of silver.
33. Shield, Museum of Cluny.
34. Sword of the Duke of Savoy, Turin Museum.
35. Pieces of Horse Armor, Museum of Lyons.
36. Cannon, (Renaissance,) Museum of Artillery, Paris. (Attributed to Germain Pilon.)
37. Axe of King John, France, Museum of Artillery, Paris. 1350–64.
38. Column of the Place Vendome, Paris. H. 5 ft. 3 in.

Original was erected in 1806–10, by Napoleon I, in honor of his German campaign in 1805, modelled after Trajan's Column, Rome, and made of 1,200 pieces of Austrian and Russian cannon taken in that campaign. Its height was 135 feet, the shaft, covered with 276 bronze plates, spirally arranged, to a length of 840 feet, representing the victories of the French army, and containing 2,000 figures 3 feet high. It was the work of 31 sculptors. The original statue, by Chaudet, 11 feet high, represented the Emperor in a Roman mantle. The whole work cost $300,000. In 1814 the royalists removed the statue, had it melted down, and converted into the horse of the statue of Henry IV on the Pont Neuf. A flagstaff and *fleur de lis* took its place. These in turn were removed by Louis Philippe in 1833, and a statue of Napoleon, in the familiar cocked hat and overcoat, set up. In 1863 Napoleon III removed this statue to Courbevoie, and substituted a *fac simile* of the original one. Before the Germans entered Paris the military statue was removed from Courbevoie and hidden in the bottom of the Seine. The Commune pulled down the whole column, except its base, and now it is being rebuilt, and, when finished, the cocked hat and overcoat, since fished up from the Seine, will be again in the ascendancy! The changeful fortunes of this column and its statue seem to have been foreshadowed in the fact that part of its base formed the pedestal of the statue of Louis XIV, erected in 1699, and pulled down by the mob in the Revolution of 1792.

Main Gallery of Paintings.

"Oh, thon, by whose expressive art,
Her perfect image Nature sees,
In union with the Graces start,
And sweeter by reflection please!

In whose creative hand the hues,
Fresh from yon orient rainbow, shine;
I bless thee, Promethean Muse,
And hail thee, Brightest of the Nine!"

—Thomas Campbell.

(second floor.)

1. Portrait of William W. Corcoran, Esq. H. 8 ft. 2 in. x W. 5 ft. 10 in.
By Charles L. Elliott. 1867.

The artist of this magnificent work was born in 1812, and after studying his art in New York city, returned to practise portrait painting in the interior of that State. Soon after, he got possession of a head painted by Gilbert Stuart, which first opened his eyes to the dignity and splendor of true portraiture, and the constant study of which doubtless placed his fame alongside of that of Stuart himself. He died in 1868.

2, 3. The Departure and The Return. H. 35 in. x W. 44 in.
By Thomas Cole. 1837.

These pictures illnstrate Cole's peculiar genius, in associating human incident with noble forms of scenery. In the first, a cavalcade of knights issue from an imposing castle on a bright snmmer morning on a warlike expedition. Hope and victory seem to animate them as they follow their leader mounted npon a white steed, in spite of the warning of a holy palmer, who waves a palm branch before them. Such is the Departure. The other picture shows the sad Retnrn. At the close of an autumn day we see the wounded gay leader of the morning stretched upon a litter borne by some foot soldiers to an abbey, whence issue some monks to meet them, only one drooping cavalier following the riderless horse. The palmer is there again, but now raises his hands in pity.

Thomas Cole was born in England in 1801, and came to this country when yonng. His tastes and professional skill were finely cultured by two tours in Enrope, bnt he ever preferred the scenery of the New World —on one occasion writing that "neither the Alps, Appenines, nor Ætna itself, have dimmed in my eyes the beanty of the Catskills." Among his beloved hills he died, in his forty-eighth year. The moral and religious bent of his mind was displayed in the series of pictures illustrating "The Course of Empire" and a "Voyage of Life;" and he died while at work upon his "Pilgrim Entering Heaven." His immediate friends were men of the highest moral cnltnre and intellectual distinction.

4. The Watering Place. H. 3 ft. 4½ in. x W. 5 ft. 8 in.
By Adolphe Schreyer.

The artist of this picture is famed for the spirited action he gives to his horses in a cavalry charge, or in the furious gallop of a storm-caught wagon team; but here we see a new phase of his power in the strife of rongh, worn farm horses over a water-trongh. The scene is snpposed to be in Hungary, and shows Schreyer's pecnliar broad, vigorons handling and vivid force of light.

5. NEDJMA—ODALISQUE. H. 3 ft. 7 in. x W. 5 ft.

By G. C. St. Pierre. 1874.

The high reputation of the artist is shown in the words, "Exempt from examination," on the frame, as it was placed there when admitted to the Paris Exposition, 1874, in the catalogue of which it appears as No. 1628. This compliment is always paid to artists of established fame, and well does this picture support the honor. In rich transparency and harmony of color throughout it seems perfect The flesh tints are nature's own, and the texture and surface of the various stuffs and other accessories are given with the highest finish.

6. EDGE OF THE FOREST. H. 6½ ft. x W. 5 ft. 4 in.

By A. B. Durand. 1871.

A fine example of this veteran landscapist, the last of the trio that headed that branch of art twenty-five years ago—Cole and Doughty being his peers. Having neither the epic style of Cole, nor the poetic fancy and pastoral softness of Doughty, he equalled both in representing pure nature and his close study of her subtler details. His rocks, and particularly his trees, are always rendered with a characterization that leaves no doubt of their kind. From such elements as are combined in this picture– a simple outlook across the Hudson from the skirt of a forest—he gives a picture full of feeling, of power, and of nature.

Mr. Durand was born in 1796, and enjoys an honored old age, being still able to use his pencil. In early life he learned the art of engraving, and soon distinguished himself by his skill. His first work was on Trumbull's Declaration of Independence. His engraving of Vanderlyn's "Ariadne Sleeping" gained him an European reputation. From this art he acquired the fine drawing shown in his pictures. He next took up painting, and portraits formed his first essays. Subjects of *genre* next occupied him, but finally his genius found its true field in landscape, with which his name and fame are mostly identified. Mr. Durand was for many years president of the National Academy of Design.

7. THE VESTAL TUCCIA. H. 4½ ft. x W. 8 ft. 2½ in.

By Hector Leroux.

This picture carried off a second-class gold medal at the Paris Exposition of 1874—on the catalogue No. 1194. The Vestal Tuccia, charged with want of chastity, stands on the brink of the Tiber with a sieve, which she raises above her head with both hands, and thus prays to Vesta: "Oh, powerful Goddess, if I have always approached thy altar with pure hands, allow me to fill this sieve with the water of the Tiber, and carry it into thy Temple!" In fine harmony with this incident, the artist has employed purity of design and cool, chaste coloring. The shores and wharves of the Tiber are given with strict local truth. The whole interest converges upon the form of Tuccia, while distant masses of the people, a near group of Vestals, and a solitary fisher-boy in the foreground, watch her in eager expectation of the issue of the miraculous test.

8. WINTER SCENE. H. 36 in. x W. 50 in.

By Regis Gignoux. 1850.

A French artist, who, after a successful career in New York as a painter of American landscape, returned to his native country.

9. THE DROVE AT THE FORD. H. 4½ ft. x W. 3 ft. 2 in.

By James M. Hart. 1874.

Considered the finest picture ever painted by Mr. Hart. The scene is such as every rambler along a wood-stream has met with, and therefore it steals over us with all the charm of a personal reminiscence. At the close of day the drove is leaving the dusty road to cross a cool, shadowy stream, overarched by trees. The leading animals and nearer trees of this picture are all painted from nature.

James Hart is one of two brothers, born in Scotland, and coming to this country at an early age, were both apprenticed to a coach painter, and both soon took up landscape painting. James went to Dusseldorff in 1851, and, after a year's study, returned home, and is now successfully following his profession in New York city. He gives a special interest to his landscapes by the introduction of animals.

10. Shepherd and Sheep. H. 34 in. x W. 49 in. By Robbe.

A bright, cheerful work, well colored and grouped.

11. Landscape. Companion to the above. H. 34 in. x W. 49 in. By Robbe.

12. The Emigrant's Letter. H. 20 in. x W. 16 in.

By Howard Helmick. 1868.

Mr. Helmick is a native of Washington city, now following his art in London, where he has met brilliant success in painting subjects of Irish rustic life. This picture represents a French peasant's family listening to a letter from an emigrant brother.

13, 14. The Happy and Unhappy Families. H. 33 in. x W. 28 in.

By De Brackeleer.

These beautifully painted interiors are by an artist of eminence in Antwerp.

15. Wood Scene, with Hunters. H. 16 in. x W. 34 in. By M. Bouquet.

A quiet, unobtrusive picture that will well repay close study.

16. Mercy's Dream. H. 7 ft. 5 in. x W. 5 ft. 9 in.

By D. Huntington. 1850.

The scene which this picture illustrates is from Bunyan's Pilgrim's Progress, and is as follows: "A sweet dream it was. * * * Methought I looked up and saw one coming with wings towards me. So he came directly to me, and said, 'Mercy, what aileth thee?' Now, when he had heard me make my complaint, he said, 'Peace be to thee!' He also wiped my eyes with his handkerchief, and clad me in silver and gold. He put a chain about my neck, and ear-rings in my ears, and a beautiful crown upon my head."

This picture is an improved duplicate of the one owned by Mr. Carey, of Philadelphia, and has been engraved for the American Art Union. It made a great impression when first exhibited, being one of the first great pictures of its class painted by American artists, and it still justly holds a high position by the spiritual nobleness of the subject, and the style of its execution. The form of the angel is considered unsurpassed for buoyant grace and ethereal aspect, while its exquisite tints, play of light, and the lustrous sheen of the wings, are notable examples of that strong point, *color*, in the American school of painting.

Mr. Huntington's pencil has embraced every branch of his art, being also distinguished in portraiture and landscape. He was born in 1816, studied his art in Italy, and, after a long career of success and honor, is now president of the Academy of Design.

17. Scenery of the Magdalena River, Granada. H. 24 in. x W. 36 in.

By Frederick E. Church. 1854.

This picture is by the painter of the "Heart of the Andes," and is his first landscape of South American scenery, painted after his return to New York from that region, for the late Abraham Cozzens. Perfect as a composition, it has Mr. Church's well-known truth of local color, and the foreground is worked up with the delicate detail and characterization of foliage that distinguishes all his works.

Mr. Church was born in Hartford, in 1826. He studied under Cole, and at twenty-four was at the head of his profession. For awhile he adopted the epic style of subjects his master loved to paint, but soon settled down into the representation of pure nature. After painting the most striking scenery of

his native land, he visited South America, and thence brought materials for his greatest work, the "Heart of the Andes." He afterwards sought new trophies in the region of icebergs Having exhausted all the material of the Western Continent, he visited Europe, Egypt, and Palestine. The Orient supplied him with new laurels, showing that his versatile genius could grapple with and master the distinguishing and opposite traits of the scenery of all lands. It is a general belief that no artist's powers can be fully developed until he visits Italy; but Church had attained the full maturity of his genius and skill long before he went to Europe.

18. The Young Savoyard Musician. H. 36 in. x W. 24 in.

By A. Collette. 1873.

An attractive work in monochrome Its grave tone of color is in fine harmony with the subject, and the pensive beauty of the face of the young violinist. The picture is from the Paris Exposition of 1873.

19. The Drought in Egypt. H. 9 ft. x W. 7 ft. 3 in.

By F. Portaels, Belgium. 1873.

"How he had wrought his signs in Egypt, and his wonders in the field of Zoar; and hath turned their rivers into blood; and their floods, that they could not drink."—*Psalm* lxxviii, 43, 44.

This picture took the special gold medal, awarded at the Exhibition of the Crystal Palace, Sydenham, for the best picture, without regard to school, style, or subject, by a living artist.

Aside from the power displayed in portraying such fearful suffering, the finely drawn groups and single figures furnish abundant examples to the student of historical composition.

20. Night. H. 7 ft. x W. 4 ft. 4 in.

By A. Rebouet, Paris. 1873.

This embodiment of the sable goddess ascending on the back of an owl, and dropping from her right hand poppies, to "seal the eyes of slumbering mortals," is by a modern French artist, and was in the Vienna Exposition of 1873.

21. Autumn Scene on the Hudson. H. 34 in. x W. 48 in.

By Thomas Doughty. 1850.

Thirty years ago Doughty divided the honors with Cole as the leading landscape painters of America. He was unrivalled in the exquisite tenderness of his style and color. His landscapes steal over and soothe the heart, as in this scene, whose soft hues and hazy breath contrast strikingly with the sharp, forcible drawing and epic style of Cole's "Departure and Return."

Doughty was born in Philadelphia in 1793, and died in 1856. He worked as a tanner until thirty years old, and then, after only one quarter's lessons in India-ink drawing, took up landscape painting as his profession. He made the tour of Europe in 1836. Skilful as he was in autumnal effects, he was the first American landscapist that adopted a grey, silvery tone in his general treatment of scenery. The Annuals of forty years ago are filled with engravings from his works, that show the poetical feeling of his style. His latter years were clouded by poverty and neglect.

22. Portrait of a Lady. H. 29 in. x W. 24 in.

Attributed to Sir Peter Lely.

A work that certainly bears all the points of excellence in the female heads by that master.

23. Adoration of the Shepherds. H. 8 ft. 8 in. x W. 5 ft.

By Raphael Mengs.

From the collection of Joseph Bonaparte, who brought it from Spain. Born in 1728, in Bohemia, Mengs studied his art in Italy, and after a prosperous

career as artist and writer, died at Rome in 1779. Inspired by his Italian studies, he tried to infuse ideal conception into the decayed style of German art of his time. In this picture he has successfully imitated the beautiful and original idea of Correggio in his "Holy Night," by making the light of his picture emanate from the Holy Child. Mengs was an able writer on art, and a sound, judicious critic. His rank as an artist has ever been a matter of dispute. Winkleman and others are enthusiastic over his genius and ability, while by some he has been declared only a dull imitator of the Italian school, without soul or invention. Surely this picture is not only a worthy imitation of Correggio, but shows strength and fine color. The prostrate figure in the foreground, in foreshortening and color, seems thoroughly original, and worthy of any master. His best pictures were painted at Madrid, where he was a great favorite, and this work was brought away by the ex-King of Spain, Joseph Bonaparte, who had facilities in securing good pictures and removing them from his capital.

24. Girl and Pets. On panel. H. 24½ in. x W. 28¼ in.
By Eastman Johnston. 1856.

Its simple naturalness in cool, subdued color, is in this fine artist's best manner. In the beginning of his artistic career Mr. Johnston was distinguished for his excellent crayon portraits; but after visiting Europe he took up painting, and in the class of *genre* subjects is the most successful artist in America. One of his earliest and best, "The Savoyard Sweep," is in the possession of George W. Riggs, Esq., of Washington.

25. Unfinished Head of a Roman Girl. Oval. H. 22 in. x W. 18 in.
By Charles Elliott.

26. Vase of Flowers. H. 33 in. x W. 24 in.
By G. C. Jeannin. 1873.

A fine example of the new and difficult style of color in flower pieces, so much in vogue with the artists of France. In the hands of an indifferent artist the prominent blue curtain would have been fatal to the work; but here it is safely grouped with the simple flower and the gilt vase, in one mass of harmonious color.

27. Rebecca at the Well. H. 39 in. x W. 22 in. By T. P. Rossiter.

28. Landscape. H. 7 in. x W. 15 in. By Thomas Doughty.

A simple but effective gem, in cool color, a contrast to his autumn scene, No. 21, just noticed.

29. The Talking Well. "*Le puits qui parle.*" H. 5 ft. 11 in. x W. 3 ft. 2 in.
By A. Vely. 1873.

This charming picture is by one of the leading figure painters of France. The maiden is a model of rustic grace, and the coloring throughout is harmonious. Its sentiment is delicately expressed. The "talk" may come from the well, but it is evident, from the arch glance and smile of the maiden, that she suspects the whisper to be somewhat human. The picture has been made familiar to the public by the excellent photograph published by the Corcoran Gallery of Art.

30. Cæsar Dead. H. 7 ft. 2 in. x W. 10 ft. 5 in. By Jean Leon Gerome.

"But yesterday the word of Cæsar might
Have stood against the world; now lies he there,
And none so poor as do him reverence!"

Gerome stands in the front rank of the painters of France. His style is of the realistic, dramatic school, and his works show the profound study, knowledge of form, perspective and color, that attest the great master. This picture is supposed to be the careful study of Cæsar Dead, which he subsequently extended and used in his more elaborate picture of the Death of Cæsar, (since photographed,) where the conspirators are represented retiring from their

bloody work, and the interior of the Senate Hall is shown with imposing rows of columns, desks, and other accessories. Many, however, think that in this picture "the moral's truth tells simpler so." The transitoriness of human greatness is shown in the body of the world's late master lying stretched alone in the gloomy desolateness of the Senate Hall—all accessories kept out of sight, save the fallen curule chair, the base of Pompey's statue, and the stony stare of horror from the Medusa in the pavement, dabbled with the bloody foot-prints of the vanished conspirators.

"Oh, mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure?"

31. Lost Dogs. "*Ci au perdu!*" H. 4 ft. 9½ in. x W. 3 ft. 11½ in.
By O. Von Thoren. 1873.

Here is an animal picture, equal to Landseer's in point of close adherence to nature. The contrast between the two dogs, the active distress of one and the mute resignation of the other, lost at the close of a wintry day, is forcibly depicted. The picture was exhibited at the Vienna Exposition in 1873, and elicited great praise.

22. Flemish Seaport—Moonlight. H. 29 in. x W. 36 in. By J. M. Culver. 1841.

33. Seaport—Storm Effect. H 29 in. x W. 36 in.

This picture is said to be by Joseph Vernet, and is painted very much in his style.

34. Cascade. H. 17½ in. x W. 15 in. By Robbe, after Achenbach.

A masterly copy of a gem by a great master.

35. Leisure and Labor. H 15 in. x W. 23 in By F. B. Mayer. 1853.

The hackneyed subject of a village blacksmith shop is here treated with great originality, fine color, and contrast in the figures, which well illustrate the aptness of the title. Mr. Mayer is a Baltimore artist of high repute. This picture has been engraved.

36. Snow Scene—Moonrise. H. 21½ in. x W. 33½ in.
By Emile Breton. 1873.

The ruddy disk of the rising moon glows through the mist of a winter evening over an ordinary landscape, a cottage, a bridge, and some leafless trees, in which turkeys roost. Such are the simple materials, simply treated, of an effective picture.

37. The Long Story. An Interior on panel. H. 16½ in. x W. 22 in.
By William S. Mount.

One of the best pictures of an artist who may justly be termed the Wilkie of America, by his close observation and portrayal of rustic incidents, and his success in making them essentially American in character.

It represents a real scene witnessed by the artist, who knew all the characters in it. When engraved, it furnished the theme of a story by Seba Smith. It occurred in a country bar-room—perhaps a railway station, as a time-table is affixed to the wall—and the sitting figures seem to be taking "something hot" until the train arrives The man on the left with a bandage around his head, a bandana handkerchief bound over his knee, and a crutch lying across his lap, looks rather like a hard character; an impression confirmed by the "deck" of cards slipping out of his big hat lying on the floor. He is evidently a bar-room lounger, and perhaps has called for the purpose of getting up "a little game" with any stray traveller. The standing figure is a country doctor, who has dropped in with his smoking friend, and, directing the latter's attention to the lame man, makes a bet with him that their rough companion cannot answer the simplest question in a half-hour's time. The smoker then asks the lame man whether the hurt on his bandaged leg is above

or below the knee. The latter, at once, with eager eyes and pointed finger, goes into a long, discursive account of *how* he got hurt. As the half-hour expires, the smoker bored, and somewhat serious over the lost wager, puffs his smoke towards the narrator, while the doctor looks down sideways at him, and, though his eyes are concealed by the cap, his lips evidently say, "Didn't I tell you so?"

In this, as in all of his comic illustrations, Mount never overstepped the barrier between genuine humor and caricature. He was the son of a farmer on Long Island, and was in early life a sign-painter. He had a studio on wheels, with a plate-glass front, in which, drawn by a pair of horses, he could select any point of view he wished, and thus protected from the weather, leisurely make his careful studies.

38. Scene in the Catskills. H. 21 in. x W. 17 in.

By Paul Webber. 1873.

A fine example of the artist, with remarkable translucency in the middle ground foliage, and a fine aerial effect in the far-ascending mountain slopes.

39. The Fête of St. John in Dalecarlia, Sweden. H. 3 ft. 10 in. x W. 7 ft. 6 in.

By Hugo Salmson. 1874.

The artist of this interesting work is a native of Sweden, so that it may be received as a true picture of a village festival in that iron-mining region. Here, at twilight, while the last red streak of sunset and the young moon are seen through the murky cloud of smoke and mist, the miners are in the height of their enjoyment. A band of dancing musicians heads the procession, bearing a pole covered with evergreens, which they are about to set up; behind them a group of girls are dancing; a man on a barrel fires a *feu de joie* with a pistol; while beyond are seen other groups in the dance, or seated at tables near the public-house. The great point in the picture is the group on the left, where the miners, with their wives and children, are seated feasting and smoking, while their pastor, meerschaum in hand, stands near, with face radiant with kindly jollity. There is a wonderful diversity of character in these numerous figures, in all positions, and of all ages and complexions.

This admirable picture was numbered 1,639 in the catalogue of the Paris Exposition of 1874, and was one of a lot selected by the French Government, but their fund being too limited for them all, the work, fortunately for the Corcoran Gallery of Art, was returned to the artist.

40. Count Eberhard, of Wirtemberg, ("The Weeper.") H. 7 ft. 3½ in. x W. 5 ft. 5 in.

By Ary Scheffer.

The subject of this picture is as follows: Ulrich, son of Count Eberhard, had lost the battle of Reatlingen, and was dangerously wounded Many of the nobility were slain. On his recovery he leisurely sought his father, at Stuttgard, and found him over his solitary meal. He was coldly received. Not a word was spoken. With downcast eyes he placed himself opposite his father Fish and wine were served to him. The old count seized a knife, and cut the table-cloth between them. Frenzied by this insult, Ulrich rushed into the middle of the next fight, gains the battle of Doffingen, and is slain.—*Ballad of Uhland.*

"And while we were celebrating the victory in our camp, what was our old count doing? Alone in his tent, weeping over the dead body of his only son!"—*Ballad of Schiller.*

There has been much useless discussion about the sex of the dead figure in this picture, on account of its girlish features, and some persons even insist it represents Joan of Arc; but any one referring to the spirited translation by the late Lord Lytton of Schiller's ballad upon this theme will see that the count's son was but "a stripling," and that the hair parted in the middle (just as the count's is) would naturally give to delicate features after death that appearance of *effeminacy* which puzzles so many observers.

A copy of this picture is in the Rotterdam Museum, and another, illustrat-

ing the scene at the table, called "Cutting the Table-Cloth." The French Government has also a copy of "The Weeper;" but the one in this catalogue is the original picture, and far superior to all others. There is also a copy in the Boston Athenæum.

The deep, solemn tone and transparent richness of color in this picture are remarkable, and completely refute Ruskin's absurd sneer, "that two mule-loads of earth represent Ary Scheffer."

The portrait of Lafayette in the House of Representatives is by Ary Scheffer. There is in Washington also a portrait of Commodore Morris, painted in 1826. Scheffer was born at Dordrecht, Holland, in 1795, and died in 1858.

41. CROMWELL AND MILTON. H. 5 ft. x W. 7 ft.

By E. Leutze. 1857.

This picture, painted for Mr. Corcoran, portrays the intimacy between Oliver Cromwell and his Latin secretary, John Milton, poet. The latter is represented as entertaining, by his skilful performance upon the organ, the Protector, his family, and friends. The children were painted from the artist's own. Leutze died in 1868.

Leutze was a German by birth, but came to this country when young. In the early part of his career, as a wandering portrait painter in Virginia, he astonished good judges by his brilliant color and dashing style. His success took him to Dusseldorff, where, under Lessing, he soon displayed his power as a historical painter, sending home—chiefly to Philadelphia—picture after picture of great dramatic power and picturesque treatment. Several of these were of noble heroic sentiment, such as his "Landing of the Norsemen." He is more popularly known by his "Washington crossing the Delaware."

42. A SPRING LANDSCAPE. H. 3 ft. 3 in. x W. 5 ft. 3 in.

By Louis Japy. 1873.

The production of a distinguished French landscapist, full of tender color and vernal freshness.

43. TWILIGHT. H. 3 ft. 3 in. x W. 5 ft. 3 in.

By Louis Japy, 1873.

A *pendant* to the above, and, contrasted with it, the versatility of the artist is shown in the grave colors of the landscape at the close of day, as its level plain stretches away to the twilight sky.

44. THE HUGUENOT'S DAUGHTER. H. 39 in. x W. 45 in.

By W. D. Washington. 1854.

Represents a Huguenot father and his armed attendants surprising his daughter when about to be wedded to her Catholic lover.

The artist was a native of Washington City, studied at Dusseldorff, under Mr. Leutze, and died a few years ago at Lexington, Va.

45. A MONK FISHING. H. 36 in. x W. 28 in.

By L. A. G. Loustenau. 1874.

A humorous subject, in the vein of Hogarth. Beside the shallow stagnant moat of an old ruin, a monk, fat, oleaginous, and contented, is seated fishing. He has much tackle and a huge scoop-basket, for a great day's sport, but the three bull-frogs on the bank by his side show the extent of his sucess. From the Paris Exposition of 1874. No. 1,239.

46. FLOWER-PIECE. H. 14 in. x W. 17 in.

By E. G. Couder. 1872.

A gem from this eminent French flower-painter.

47. PORTRAIT OF EX-PRESIDENT JOHN TYLER, OF VIRGINIA. H. 29 in. x W. 36 in.

By G. P. H. Healy. 18—.

48. Portrait of M. Lasteyrie. H. 28 in. x W. 23 in.

By Rembrandt Peale.

This picture is marked on the back as the portrait of a "distinguished French economist and author—the first to establish a museum of natural history, and writer on cotton and merino sheep," and that it was painted in wax in Paris, (no date,) by Rembrandt Peale, for the Philadelphia Museum.

Rembrandt Peale, son of Charles Wilson Peale, was born 1787, and died in 1860. Washington sat to him for his portrait when the artist was only eighteen. In later life, by careful use of the studies made of his illustrious sitter, Peale painted the portrait of Washington bought by Congress in 1832, which hung for a long time in the old Senate chamber, and is now in the room of the President of the Senate. Chief Justice Marshall and others always declared it the best likeness of Washington ever painted.

49. General Andrew Jackson. H. 7 ft. 11 in. x W. 5 ft.

By Thomas Sully.

Mr. Sully excelled chiefly in female heads, but this is a vigorous portrait of a subject of strongly-marked masculine character.

50. Portrait of Thomas Sully. H. 25 in. x W. 30 in.

(Painted by himself.)

Mr. Sully was a native of England in 1783, and came to this country in 1792, and resided in Philadelphia. He died in 18 . His portrait of Queen Victoria in her coronation robes, painted for the St. George's Society of Philadelphia, was his greatest work.

51. Portrait of Bernardine Saint Pierre. H. 28 in. x W. 23 in.

Presented by G. W. Riggs, Esq.

This portrait of the author of "Paul and Virginia" was painted in wax, from life, by Rembrandt Peale, in Paris, in 1808. St. Pierre, born in 1737, was an engineer officer, who, after an adventurous life in the West Indies, returned to France, and there wrote his charming books. The materials of his story of Paul and Virginia were gathered during his sojourn of some years in the island of Mauritius.

52. The Death of Moses. H. 9 ft. 4 in. x W. 13 ft.

By Alexander Cabanel. 1851.

The early work of a French artist, now eminent, painted when studying in Rome. It seems to be the ambitious effort of a young genius—strong, but immature—upon a theme of the greatest dignity and difficulty. The artist's purpose was to illustrate the death of Moses, as described in the following passage of Holy Writ:

"And the Lord said unto him: 'This is the land which I sware unto Abraham, unto Isaac, and unto Jacob, saying, I will give unto thy seed. I have caused thee to see it with thine eyes, but thou shalt not go over thither.'

"So Moses, the servant of the Lord, died there, in the land of Moab, according to the word of the Lord."—*Deuteronomy*, xxxiv: 4, 5.

Jehovah is represented as pointing to the Promised Land, and at the same time indicating with the other hand that Moses is not to "go thither." Groups of angels support the majestic form of the Jewish leader, who turns towards his Maker a countenance full of reverence, resignation, and faith, as the angels lift him from the earth heavenward. The form and face of Moses are of the grandest type and expression. The rays of light spreading from the forehead are owing to the artist having adopted the error into which Michael Angelo and all the artists of Catholic Europe fell, in representing Moses with horns in sculpture, and with rays of light in painting. A learned critic has recently shown that this error of the artists arose from Jerome having wrongly translated into the Latin Vulgate as *cornuta* or *horned* the Hebrew and Greek word signifying "rayed" or "radiant," descriptive of the light on the face of Moses when he descended from the presence of Jehovah.

53. The Amazon and Her Children. H. 3 ft. 5 in. x W. 5 ft. 2 in.

By Emanuel Leutze. 1851.

This classical work is colored much in Leutze's early style, which was warm and florid—unlike his later manner, acquired at Dusseldorf, as may be seen by comparing "The Amazon" with his "Cromwell and Milton."

54. Portrait of Chief Justice Shippen, of Pennsylvania, (under the Crown.) H. 29 in. x W. 24 in.

By Gilbert Stuart.

There can be no finer example than this of the skill of perhaps the greatest portrait-painter of modern times.

Gilbert Stuart was born in Rhode Island, in 1756, and died in 1828. Acquiring some knowledge of painting at home, at an early age he went to England, and studied with West, and his ability in portraiture soon showed itself in portraits of distinguished Englishmen. At the close of 1794 he returned to America, for the chief purpose of painting the likeness of Washington for the Marquis of Lansdowne. He painted but three portraits of Washington from life. One he destroyed; the second he made life-size for his noble patron, and the third is now in the Boston Athenæum. From these he painted twenty-six copies. Though some considered his male portraits his strong point, the portrait of Mrs. Washington, also in the Boston Athenæum, is a proof that he could successfully adapt his pencil to the softer lines and complexion of woman.

55 Portrait of M. F. P. G. Guizot. H. 7 ft. 10 in. x W. 5 ft. 8 in.

By G. P. A. Healy. 1841.

This portrait of the late Prime-Minister of Louis Philippe, and historian, deceased in 1874, is pronounced one of Healy's best works, and was painted in Paris, 1841, to the order of some American residents there, in compliment to the French statesman for his memoir of George Washington. The picture was presented by them to the National Institute, a scientific association then existing in Washington. When that body no longer existed, the painting was turned over to the Smithsonian Institution, and it is now transferred to the keeping of the Corcoran Gallery of Art.

Mr. Guizot was born in 1787, and died in 1874. As a likeness the picture was considered a great success, and is remarkable for its refined, statesman-like dignity, propriety of color, and the rich arrangement of the accessories.

Mr. Healy was born in 1808, has studied and practised his art many years in Paris, and is one of the most industrious and prosperous of our portrait-painters.

56. Portrait of Henry Clay. H. 21½ in. x W. 26½ in.

Attributed to Henry Inman.

57. Paddy's Mark. H. 24 in. x W. 32 in.

By A. Nicol.

A brilliant specimen of *genre* of the British school, representing an Irish farmer about to put his mark to a lease, while he looks up with hesitating inquiry into the bland face of the attorney or steward, whose smooth manner assures Paddy that it is all right. The incident is admirably told, and every part of the work painted with great force and clearness.

58. Portrait of the Late Hon. Wm. C. Preston, S. C. (From the Smithsonian Institution.) H. 36 in. x W. 29 in.

By G. P. A. Healy.

Another strong portrait from the pencil of Mr. Healy, the likeness of which all friends of that Senator must recognize. Mr. Preston was brother to

General Preston, the great friend of Powers, the sculptor, and was among the first that recognized the merits of the latter, and introduced him to his brother.

59. Moonrise in Madeira. H. 32 in. x W. 28¼ in.

By E. Hildebrandt.

The force of color and intensity of light in this picture are quite dazzling. It was painted for Mr. Corcoran, through Baron Humboldt, with whom the artist (now deceased) was on terms of close personal intimacy.

60. Dog and Parrots. H. 38 in. x W. 32 in. By F. Lachenwitz. 1847.

61. Duck-Shooting. H. 30 in. x W. 40 in.

By Wm. Ranney. 1850.

A thoroughly American scene, in the Jersey Flats, full of vigor and truth to nature.

62. Shakespeare and His Contemporaries. H. 4 ft. 5 in. x W. 5 ft. 7½ in.

By John Faed.

This picture, so interesting from the various groups of statesmen and authors in the picturesque and rich costume of their time, gathered round the great central figure of Shakespeare, is by one of the leading modern artists of England, and has been finely engraved, with a key indicating the names of those represented.

John Faed is a Scotchman, and one of three brothers eminent in art. Thomas Faed is the famous painter of "Sir Walter Scott and his Friends at Abbotsford," and also of subjects of Scottish *genre*, such as "The Mitherless Bairn." James Faed is the engraver of the excellent print of this picture, dedicated to Mr. Corcoran.

63. The Disputed Shot. H. 36 in. x W. 29 in.

By J. M. Stanley.

This artist is generally known by his Indian portraits and scenery, many of which were in the Smithsonian Institution when it was burnt in 1865.

64. Sunset. H. 3 ft. 7 in. x W. 5 ft. 6 in.

By Emile Breton. 1873.

The same artist of the simple but effective winter scene at moonrise (No. 35) here shows with what power he can render the ruddier glow of sunset, and the solemn repose of river, road, and groves under approaching twilight.

65. The Farm-House. H. 2 ft. 11 in. x W. 3 ft. 8 in.

By George Morland.

Perhaps the finest picture by this artist in America. Morland was born in 1763, and died in 1804. He was the son of an unsuccessful painter. It is said he drew well when only four years old, gained reputation by sketches exhibited in the Royal Academy when in his eleventh year, and at nineteen began his career as a great artist and a dissolute man. By his intemperate habits he fell into the hands of men who plied him with drink to rob him of his pictures. One of these wretches kept him so long in this bondage that he actually obtained enough of Morland's pictures to exhibit them publicly—"admittance half-a-crown." He subsequently led a careless, roving life among the rural districts of England, paying his tavern bills by sketches and finished pictures. Perhaps it was of this picture the story is told that, when finished, a rustic staring at it, being asked how he liked the work, replied, "They be deadly like pigs, but who ever saw one eating from a trough without one leg in it?" Morland took the hint, as here represented.

66. Sunday Morning in Auvergne. H. 2 ft. 11 in. x W. 3 ft. 10 in.

By J. H. Bail. Paris. 1874.

This picture of the interior of a French cottage is full of interest. The gladsome light in the child's eyes as her mother puts the last pin in her dress; the patient attitude of the grandmother, waiting, prayer-book in hand; the girl descending the stairs, the natural air of the old woman arranging her cap, and the two men taking a cup of wine before leaving for church, are all told with marked character. Also from the Exposition of 1874.

67. Souvenirs of the Sixteenth and Seventeenth Centuries. H. 40 in. x W. 36 in.

By B. Des Goffe.

The curious objects in this picture are grouped in the lower open part of a crèdence, or carved ebony cabinet of the 17th century, which was sent from Spain to Admiral Nelson, to Paris, for repair, and is now in the Musèe de Cluny. The pistols are of Italian manufacture of the 16th century. The dark enamelled cup and the white Faiénce cup are of the time of Henry II, and are also in the same museum. The chief object in the picture is the large boat-shaped cup of lapis laizuli, of the 17th century, now in the Louvre, where its designation is Nacelle. Neptune, with trident, silver gilt, is seated on a shell at the stern; and at the prow is the head of a sea-monster with open jaws. Below there are large grotesque masks, while smaller ones support the base.

The careful drawing and delicate finish of this example of still life are only equalled by the refined selection of the objects and subdued propriety of the coloring.

68. A Family of Satyrs. H. 6 ft. 6 in. x W. 7 ft. 2 in.

By Louis Priou. 1874.

This great work is by a pupil of Cabanel, and took a gold medal of the first class at the Paris Exposition, 1874. No. 1,522 on the Catalogue.

The prodigious vigor of the composition and its fine color are equal to the artist's thorough classical conception of the subject. The whole scene is replete with the spirit of the wild, joyous sylvan life, associated with those imaginary wood-deities of the ancients.

69. Flower-Piece. H. 3 ft. 9 in. by W. 4 ft. 10 in.

By E. G. Couder. 1873.

A superb example of one of the leading flower-painters of France. The wealth of color in the vase of flowers, the angry terror of the cat that has upset the vase, the delicate imitation of the water upon the table, show the comprehensive ability of a true master.

WEST SIDE GALLERY.

70. The Blonde, Brunette, and Medium. H. 29 in. x W. 36 in.
By T. P. Rossiter.

71. Landscape. (Oval.) H. 28 in. x W. 53 in. By R. Gignoux.

72. Ball-Playing Among the Sioux Indians. H. 28 in. x W. 40 in.
By Col. Eastman.

73. Lake Scene near Lenox, Mass. H. 36 in. x W. 49 in. By W. M. Oddie.

74. Out-Door Concert. H. 24 in. x W. 22 in. By E. T. Eckout.

75. Swiss Landscape. H. 26 in. x W. 37 in. By Seefisch. 1850.
Brought from Berlin by Baron Gerolt.

76. Allegro and Penseroso. H. 8 in. x W. 14 in. By J. G. Brown.

77. Sketch of Mt. Washington. H. 11 in. x W. 20 in.
By J. F. Kensett. 1851.
Subsequently painted on a larger scale for an engraving by the American Art Union.

78. Portrait of Napoleon I. H. 10¾ in. x W. 8½ in.
This portrait was painted in Paris, from life, by a brother-in-law of Talma, the actor, and once belonged to General Winfield Scott, who brought it from Europe.

79. Return from Market. H. 25 in. x W. 31 in. By W. Brown.
The artist was an Englishman, and imitated the style of Morland.

80. Portrait of Baron Humboldt. H. 38 in. x W. 24 in. By Madame G. Richard.

81. Swiss Landscape. H. 27in x W. 38 in. By C. Fribel. 1849.

82 and 83. Cabinet Interiors. H. 8 in. x W. 10 in. By DeMarne.
These gems will repay a close examination, and they originally cost a large sum.

84. Battle-piece, (on copper.) H. 4½ in. x W. 7 in.
It is signed on the back "Velvet Brueghel"—a Flemish artist that lived in 1560–1628.

85. Castle Gondolfo, Lake Albano. H. 36 in. x W. 54 in. By C. P. Cranch.

86. The Village Doctor. H. 18 in. x W. 24 in. By Venneman. 1850.

87. Child Reading. H. 16 in. x W. 13 in. (A copy.) By J. G. Meyer.

88. Iris, (oval.) H. 25 in. x W. 30 in. (A copy.)

89. Reef of "Norman's Woe." H. 21 in. x W. 31 in. By C. Lanman.

90. Crossing the Rocky Mountains. H. 30 in. x W. 44 in. By Brewerton.

91. From the Bath. H. 20 in. x W. 15 in.

92. Great Falls of the Potomac. H. 34 in. x W. 45 in.
By William MacLeod. 1873.

93. Moonlight in Italy. H. 24 in. x W. 20 in. By Tavernier. 1849.

94. Washington's Headquarters on the Hudson. H. 22 in. x W. 37 in. By J. F. Cropsey. 185–.

95. Virgin and Child. H. 23 in. x W. 19 in. Attributed to Murillo.

96. Christ Bound. H. 25 in. x W. 15 in. Attributed to Vandyck.

97. Autumnal Landscape, with Indians. H. 36 in. x W. 54 in. By A. Fisher.

This artist once held a high position as a landscape painter, and showed a good eye for color and poetical feeling in his pictures.

98. Child and Nurse, (a copy well executed.) H. 27 in. x W. 34 in. By Begas.

99. Flemish Picture. H. 9 in. x W. 11 in. Artist unknown.

This curious work represents Time as a warrior, with other figures, and also bears on its face the date 1619, with the legend, "*Ora et labora*"—Pray and work.

100. A Dutch School. H. 21 in. x W. 25 in. By De Block.

101. The Beggar Girl, (painted from life.) H. 32 in. x W. 27 in. By Begasse.

102. Fanny Ellsler as La Sylphide. H. 6 ft. 10 in. x W. 4 ft. 11 in. By Prof. Begas.

The artist of this portrait was a professor of painting at Berlin, and the picture is considered a good likeness of the famous danseuse at that time.

103 and 104. Sea-ports. H. 12 in. x W. 21 in. H. 15 in. x W. 23 in. Attributed to Canaletti.

105. Norma. H. 34 in. x W. 28 in. By Louis Lang.

106. The Trojan Horse. H. 3 ft. 3 in. x W. 5 ft. By Henri Motte. 1874.

A bold effort by an artist of France to represent a very difficult theme, where the vast mechanism of the wooden horse could not but interfere with the prominent action of the human objects in this grand epic incident. The stealthy action of the Greeks is well given, and the drawing and prospective of the temples, turrets, &c., learned and well executed. The picture is from the Paris exposition of 1874.

107. On the Coast of Calabria. H. 29 in. x W. 22 in.

108. Italian Ox-Cart. H. 22 in. x W. 34 in. By A. Roveara. 1860.

109. Landscape. H. 19 in. x W. 26 in. By George Inness.

An early effort of an artist who has since won eminence as a landscape painter.

110. The Coquette, (oval.) H. 3 ft. 4 in. x W. 2 ft. 10 in.

111. On Catskill Creek. H. 27 in. x W. 36 in. By W. B. Boggs.

SOUTHWEST GALLERY.

112. Portrait of President George Washington. H. 8 ft. 10 in. x W. 5 ft. 2 in.

Copied from Gilbert Stuart's portrait by his daughter, Miss Stuart.

Octagon Room.

Statuary in Marble.

1. The Greek Slave. H. 5 ft. 2 in. In marble.
By Hiram Powers. 1846.

The sculptor of this beautiful work was born in Vermont in 1805. He went to Ohio when young, and, after trying various ways of earning a living, he attached himself to a museum of wax-work, and there showed his genius for modelling in wax. Having been taught by a German how to model in clay and plaster, his skill in bust-making soon attracted the notice of many friends, among whom was Mr. Longworth, of Cincinnati. He came to Washington city in 1835, and here his life-like busts of distinguished men—particularly that of Chief Justice Marshall, now in the United States Supreme Court—at once established his fame. Senator Preston, of South Carolina, introduced him to his brother, General Preston, of Columbia, S. C., a gentleman of fortune and refined taste, who at once furnished Powers with the means of going to Italy, and subsequently, on joining him there, befriended him, and in his own carriage took the artist for the first time to Rome in 1846.

In Italy the merits of his busts were at once recognized, and very soon he displayed his genius in ideal works. The Greek Slave was his first statue. It placed his name at once among the leading sculptors of Europe, and its exhibition throughout the United States was very popular. Five copies of the original have been made by the sculptor; and though it was followed by other ideal statues of a national character, the Greek Slave has ever held the first place in the estimation of his countrymen. His statue of Eve was also made for his patron, General Preston. It now belongs to A. T. Stewart, Esq., of New York.

Much has been said and written of over-wrought praise and sharp condemnation of this work. In his own words, the artist designed it to represent "a beautiful woman in a position of humiliation and sorrow, but elevated above it by conscious faith. Her father and mother are destroyed. Gather all this affliction together, add to them fortitude and resignation, and there is no room for shame." Whatever may be the final judgment upon the work, there is no statue that breathes a finer sentiment of purity, while its exquisite execution appears faultless.

Mr. Powers never returned to America, but closed his long life of industry and honor at Florence in 1873.

2. Genevra. Bust in marble.
By Hiram Powers.

This was the first ideal bust made by Powers, and was executed in Florence for Mrs. Preston, as a token of gratitude for the assistance given by her husband to the sculptor. The name also is ideal. Powers described it as representing "a passionless woman, a woman with a heart and soul, and all the finer attributes of humanity, but unacknowledged by herself, and not developed by any prevailing expression." It was modelled and chiselled by the sculptor's own hands, and the face is considered as having much more latent strength of expression than is given in most of his ideal heads. It has been somewhat defaced, but not fatally so. The arrangement and execution of the hair is nobly beautiful.

3. Proserpine. Bust in marble.
By Hiram Powers.

As the Genevra showed the dawn of Powers' ideal genius, so the Proserpine represents its full meridian, as it was made twenty years after the former, and

sent as another testimonial of gratitude to Mrs. Preston. It is a duplicate of the Proserpine in the possession of Mr. Carey, of Philadelphia, with this difference, that the latter represents the lovely bosom imbedded in tube-roses, in keeping with the story of Proserpine when Pluto found her

"Gathering flowers,
Herself a fairer flower."

The pedestals of both busts were designed by Mr. Powers.

4. Bacchante. Bust in marble.

By Galt.

This work is by a native of Virginia, who, had he lived longer, must have attained the highest honors in ideal sculpture. In early manhood, while in the Confederate service, he died near Richmond. It shows a fine conception of the subject, and the treatment of it is simple and natural. The charm of the head consists in the just limit which the artist has put to its bacchanalian expression. Here is no wild look nor leering grimace peering under a mass of grape-leaves. A simple wreath of the vine crowns the lovely head, and a subdued vinous joyousness mantles the face, and shines in the mirthful eyes and smiling lips.

5. Penseroso. Bust in marble.

By Rhinehart.

An early work by this eminent sculptor, who suddenly died at Rome in October, 1874, in his 46th year. His Clytie, in the Peabody Institute, Baltimore, is regarded as one of the finest of modern ideal statues.

6. The Veiled Nun. Bust in marble.

A good copy of a work that shows how delicately marble may be wrought to imitate the human features under a gauzy veil.

7. Bust of Shakespeare. Bust in marble.

Copy of a good ideal bust of the Bard of Avon.